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ABSTRACT

This report presents the keynote addresses of the 1996 Mississippi Arts Education Conference, along with the questionnaire and interpretations of the questionnaire by conference participants. Recommendations from the conference participants are also included. Sections of the report include: (1) "Reflections" (Thomas M. Brewer); (2) "Introduction to 'Drumbeat '96,' The Mississippi Conference on Arts Education" (Thomas M. Brewer); (3) "Drumbeats and Cadences, Creativity and Education" (Samuel Hope); (4) "Public Policy and Arts Education" (Tom Burnham); (5) "Drumbeat 96: Reverberating the Essentials of Arts Education Reform" (MacArthur Goodwin); (6) Helping Policy Makers Earn Their Degree in Dance" (Rebecca Hutton Clapp); (7) "Adversaries or Friends? The Importance of Establishing Priorities in Arts Education and Research Findings: Proven Instructional Strategies" (Richard Colwell); (8) "Standards for Arts Education: Knowledge or Knee-Jerk" (Alan Morgan); and (9) "Stirring the Nest for Dreams" (John Paul Batiste). (EH)

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Drumbeat '96

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Proceedings, Survey Results, and Recommendations

A Report from *Drumbeat '96*, The Mississippi Conference on Arts Education

Dr. Thomas M. Brewer
Ms. Darlean J. Morris

College of The Arts
University of Southern Mississippi

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Proceedings, Survey Results, and Recommendations

A Report from *Drumbeat '96*, The Mississippi Conference on Arts Education

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College of The Arts
University of Southern Mississippi

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Samuel Hope, Executive Director, National Office for Arts Accreditation in Higher Education

Public Policy and Arts Education
Tom Burnham, Superintendent for Education, State of Mississippi (Delivered by James Hemphill, Assistant Superintendent)

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Drumbeat '96: Reverberating the Essentials of Arts Education Reform
Mac Arthur Goodwin, South Carolina Art Education Associate

Helping Policy Makers Earn Their Degree in Dance
Rebecca Hutton Clapp, Former Director, National Dance Association

Adversaries or Friends? The Importance of Establishing Priorities in Arts Education
Richard Colwell, Chair, Department of Music, New England Conservatory

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Bob Short, State of Mississippi, House of Representatives

Standards for Arts Education: Knowledge or Knee-Jerk?
Alan Morgan, State of Mississippi, House of Representatives

Stirring the Nest
John Paul Batiste, Executive Director, Texas Commission on the Arts

Reflections on *Drumbeat* '96

Just a few striking and lasting observations from the conference:

- How committed to arts education all conference participants were.
- How working for arts education is like running a relay race in track. It is truly a team effort. When one person finishes, another is there to start again. These efforts are more important and larger than any single person.
- How diverse and artistic all the featured presenters were. It was not only the information they gave, but the manner in which it was given.
- How truly significant all the arts are from dance to theatre, to children's drawings, to a children's choir, to a university drum corps. The performance by Tim Koch and the USM Chorale could not have been a more touching finale to the conference.
- How the entire conference was rewarding professionally and stimulating aesthetically, and hopefully, how we contributed to the advancement of arts education for the children of this state.

Planning this conference and seeing its successful conclusion has had a lasting positive effect on me. Although very difficult at times, in the end, being a part of this process and event was most rewarding.

Best wishes for the future.

Sincerely,

Director, Thomas M. Brewer, Ph.D. *Drumbeat* '96

Introduction to *Drumbeat '96*

by Dr. Thomas M. Brewer

Conference Issues

- How public schools and universities can work together to improve the quality of arts education
- How public policy from the national, state, and local school levels impact the quality of arts education
- How to build statewide alliances among various arts education groups

Basic premises

Many positive changes have occurred in arts education since Charles Fowler's 1990 report, *Arts Education in Mississippi Schools.* However, he points out one persistent and lingering condition, "there is a growing middle class, but the great bulk of the population consists of an economic underclass." This poignant comment points to what may be the biggest obstacle to any earnest educational reform. It is very difficult to assess just how this factor affects public policy-making decisions in education and arts education.

Let's now turn our focus to public policy in arts education. According to Fowler's report, the arts in Mississippi "continue to move ahead – one cannot say flourish – almost in spite of the official neglect." He goes on to say that "the state legislature is shockingly unsupportive of the arts." In the recommendations section of the report, he makes three additional references about public policy matters:

> The arts could be given some priority at the state level by the governor, the state legislators, and the state superintendent of schools. Schools are not hearing from anyone on the state level that the arts are important. When all the state mandates for education are considered, the arts are at the bottom. Leadership is desperately needed at the top. Schools will require state-level encouragement to improve their arts programs.
>
> The State Board of Education took in-service education out of the schools and put it back in the colleges and universities by requiring teachers to accumulate additional credits every so-many years. The problem now with staff development being consigned to the schools is that it suffers from inbreeding. Teachers are teaching each other rather than being stretched by experiencing a higher order of expertise. This would directly benefit the arts because teachers would have the option of taking their credits in the arts, whereas little or no attention is paid to the arts in in-service programs within the schools.
>
> The Commission on School Accreditation would evaluate the module in art, music, and speech that is required of prospective elementary teachers and determine if they are receiving adequate preparation in these areas. If it is found inadequate, as observers indicate, then the Commission could institute more effective requirements to assure adequate background in and understanding of the arts.

From the Building Bridges Conference (1995), many conference participants stated the necessity to influence and change public policy in the arts; to promote accreditation requirements that include arts; to get the State Board of Education to include arts in the curriculum; to urge the coordination of State Department's and universities' certification requirements; to influence Departments of Education to increase arts component of teacher certification; to update state arts frameworks and align with national standards; and to lower student-teacher ratios.

Conference presenters and participants addressed the above stated public policy issues at a significant level: "We realize that influencing educational policy making is as important on the local level as at the state level. Although much good work has been accomplished, we must continue to identify and promote policy-making issues that positively affect arts education across the state".

Concerning the role of higher education in arts education improvement, Fowler (1990) makes several recommendations that could be used and expanded upon:

Students from Jones Public School Hattiesburg. Althea Jerome, Instructor

Introduction to *Drumbeat '96*

Colleges and universities could invite area students on campus for performances and festivals; take art productions out to the schools; use faculty as consultants to school systems; serve as evaluators and adjudicators; serve teachers in the area by setting up teaching materials centers in the arts; send graduate arts majors into schools to demonstrate their craft; offer weekend retreats in the arts for classroom teachers and school administrators; and provide intense in-service sessions in the school district. (Many of these activities would create a better educated student to recruit).

If school systems adopted district-wide evaluation in the arts in order to put the arts on an equal footing with other subjects, then evaluation and measurement instruments compatible with the arts objectives and methodologies would need to be invented so that the arts maintain their integrity and are not made falsely academic.

Participants at the MAC Building Bridges Conference (1995) made the following comments regarding higher education:

- Staff development for arts teachers, regular teachers, and administrators
- More arts educators trained
- Provide quality arts experiences by sponsoring in-service and preservice programs
- An assessment system for arts teachers that relates to the arts
- Better dialogue with university teacher training programs
- Summer seminars with hands-on training (offer in-service credit)

It is vital that all arts advocates and arts professionals have the opportunity to play a part in improving arts education in the state. This conference is a further step in building and broadening that support.

By using a review of the Charles Fowler report of 1990, the preliminary results from the Building Bridges Conference in 1995, and the MAC Strategic Plans, this conference will identify and address areas for improvement in arts education. This will happen by examining public policy in the arts, by examining how higher education can play an expanded role in arts education, and by building alliances between people interested in seeing arts education play a more significant role in the education of all our children.

Acknowledgements

Conference planners would like to acknowledge the support of former Department of Art Chair Jerry Walden, Dean Emeritus Harold Luce, and Vice President Karen Yarbrough. These were the people at USM who saw the need and value of a conference such as this. Along with a start-up grant from USM, other funds were awarded by the Mississippi Arts Commission and the Phil Hardin Foundation.

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Group Leaders:

Patty Amaker – Dance Professor, University of Southern Mississippi
Dr. Read Diket – Professor, William Carey College
Patty Hall – Hattiesburg Arts Council
Althea Jerome – Teacher, Hattiesburg Public School
Dr. Harold Luce – Dean Emeritus, University of Southern Mississippi
Jennifer Mizenko – Dance Professor, University of Mississippi
Anna Walker – Mississippi Arts Commission
Dr. Gordon Walker – Superintendent, Hattiesburg Public Schools
Jack White – Honors Program, Mississippi State University

Papers Presented at the Conference

The following presenters at *Drumbeat '96* have submitted their papers for this publication:

Keynote Address

Drumbeats and Cadences, Creativity and Education

Samuel Hope, Executive Director, National Office for Arts Accreditation in Higher Education

Arts education policy from the state house to the school house is made in a context full of histories, traditions, and ideas for the future. Given the diversity present in this condition, how can various groups combine their special resources and agendas in order to create improved student learning in the arts disciplines?

Public Policy and Arts Education

Tom Burnham, Mississippi Superintendent of Education
Delivered by James Hemphill, Assistant Mississippi Superintendent of Education

The vision of a typical Mississippi student who goes through our system receiving the type of education we all want for every child in Mississippi is outlined. Statistics and research findings are mentioned along with four reasons why arts education should be a part of every child's education.

***Drumbeat '96*: Reverberating the Essentials of Arts Education Reform**

Mac Arthur Goodwin, South Carolina Art Education Associate

This paper focuses on the implications of local, regional, and national educational reform initiatives for arts education. During this session the following dimensions of successful education reform are explored: leadership, partnership, and ownership. Also, strategies employed in South Carolina to acquire funding and support for the arts during a time when funding and support for the arts are in jeopardy in many places are shared. The objective of this paper is to encourage participants to use this conference (*Drumbeat '96*) as a catalyst to facilitate substantive education reform in general and arts education reform in particular.

Helping Policy Makers Earn Their Degrees in Dance

Rebecca Hutton Clapp, Former Director, National Dance Association

The average person is more likely to support something in which he/she has a vested interest, to explore ways to help policy makers go from exposure to immersion on the subject of dance, and to exchange tips on how to help policy makers go from having little or no understanding of dance to feeling like they have earned their degrees in dance.

Adversaries or Friends? The Importance of Establishing Priorities in Arts Education and Research Findings: Proven Instructional Strategies

Dr. Richard Colwell, Department of Music, New England Conservatory

The potential dissonances are explored between teachers and arts advocates. How visual art and music teachers can work together to soothe the dissonance is also examined. Thirteen issues troubling music educators are discussed in this paper.

Furthermore, 64 proven instructional strategies are added for your interest.

Standards for Arts Education: Knowledge or Knee-Jerk?

Dr. Alan Morgan, New Mexico Superintendent for Public Instruction

A discussion of arts education standards in the mid-1990s–status and future. Dr. Morgan stresses the importance of higher standards in the arts, reasonable assessments, and accountability.

Stirring the Nest

John Paul Batiste, Executive Director, Texas Commission on the Arts

This paper is one person's search for a healing and inclusive compassion to assist with the challenge of learning: an examination of our purpose for learning toward ensuring our future.

Drumbeats and Cadences, Creativity and Education

by
Samuel Hope

INTRODUCTION

"I feel that this award was not made to me as a man, but to my work—a life's work in the agony and sweat of the human spirit, not for glory and least of all for profit, but to create out of the materials of the human spirit something which did not exist before." So begins William Faulkner's address upon receiving a Nobel prize for literature in Stockholm on December 10, 1950. Beyond the fact that Faulkner was a great Mississippian and surely one of the greatest writers of all time, there is a clear connection between what Faulkner said on that glamorous occasion and what we are here to talk about during this important conference.

The connection is simple and clear: at base, art is work; the important result of this work is a work or a body of work, not the glory, not the profit, not the funding, not the politics, not the advocacy, not the conferences, not the policy studies, not the celebrity endorsements, not the parties, but the work.

Education in the arts is also centered in work and works of art. It is about individuals gathering the knowledge and skills requisite for literacy and competence in the various arts disciplines. It is about teaching and learning, subject matter and technical capability, dedication and intellectual application—not the glory, not the profit, not the funding, not the politics, not the advocacy, not the conferences, not the policy studies, not the celebrity endorsements, not the parties, but the work. If we are not talking about something centered on what students know and are able to do in the arts, individually and collectively, we are not really talking about arts education, but rather something else. That something else may be important—indeed, it is important to have advocacy, funding, political support, conferences, and policy studies. Even parties, celebrity endorsements, and reflected glory can play an important role. Profit in both financial and public relations terms are part of the picture. Without these things, the work of the arts and the work of arts education could not proceed in our society. And, so, in terms of arts education, the question is not whether to have advocacy, or to cultivate political support, for example, but what role advocacy and such cultivation play in developing the competence and capacities of individual students. The same question can be posed across the spectrum of ideas, institutions, organizations, individuals, and purposes involved either fully or partially in arts education questions. For recent history has made clear that it is possible to do a great deal around, through, and with the arts in schools and other educational settings without doing very much to add arts competencies to individual portfolios of knowledge and skills. Our responsibility is to ensure that what we do both in and about arts education is always focused on student learning of arts content and that whatever else we do supports that objective.

In keeping with the theme of this conference, I will divide my remarks into two basic parts. The first section, entitled "Drumbeats and Cadences," will survey some of the issues to be faced by anyone working with arts education. The second section, entitled "Creativity and Education," describes a number of approaches and principles that may be useful in developing or adjusting missions, goals, and objectives, either centered on or associated with arts education. One caution at the outset: in a talk of this length and scope, it is not possible to cover every point in detail or to provide complete explanations for every matter considered. My responsibility is to open a large number of issues that may be useful in your discussions here and in your work at home. The interplay of these issues, the values you bring to them and to their relationships, and the current or eventual feelings you have about them are all beyond my control. But I ask you to join me for a few minutes on as nonideological a tour of the issues as it is within my power to present. I ask you to receive these ideas in the same spirit, that is, without weighting them with symbolic or ideological baggage to the point that they collapse under weight they are not built to carry. Let us begin by listening for drumbeats.

DRUMBEATS AND CADENCES

MacArthur Goodwin's wonderful quote that has given the title to this conference is worth citing again: "It is critical that those persons developing agendas listen to the drumbeat of the field." There are many ways to interpret this statement, both as a pure text and as a text enriched by filling the terms "persons," "agendas," "drumbeat," and "field" with various players, ideas, and sectors of the arts and arts education communities. In a way, this statement can apply to each of us within our own field and as we form relationships between our field and other fields. However, my first reading of this statement, juxtaposed with my understanding of the situation nationally, all lead me to suggest that one useful interpretation of the statement for this conference is that those who wish to develop agendas for arts education in the public schools must make themselves aware of the contributions and aspirations of those individuals who continue to devote their professional lives to work with students as specialist teachers of the arts disciplines. By any standard, this is a huge group of individuals, highly educated, motivated, and dedicated to the hard work of student competence. This field is big, complex, multifaceted and, as exemplified in the production of the national voluntary K- 12 arts standards, able to work together on matters of professional substance and content. It is foolish for anyone developing any agenda associated with arts education to pretend that this field does not exist, or that it is weak, or that it is unsophisticated politically or intellectually, or that it is so downtrodden that it will accept anything proposed as improvement. While in individual cases and situations, any or many of these assumptions may be correct; in the overall sense of policy making, they are not; and over the past forty years, many a well-meaning arts education advocacy effort has foundered on the shoals of such false assumptions.

To explore the drumbeats and cadences issue more deeply, it is useful to think of three layers. In the first layer, there are the specific professional fields of arts education. In the second layer, there is the arts community as a whole including organizations and individuals with differing priorities for arts education both philosophically and operationally. In the third layer is the broader world of educational and cultural policy. Within each of these layers, there is no single drumbeat. However, within the first layer of arts education professionals who teach students regularly, different drumbeats often occur in different cadences or patterns that when played together reinforce each other and produce a recognizable but complex framework for achievement. Every once in a while, duels erupt and there are always pressures for attention. But by and large in an overall sense, there is a certain clarity and discernable order to the whole complex set of cadences. There is a clear focus on study that includes creation and performance, history, analysis, and interaction among these in making and understanding art.

In the second layer, that of the arts community as a whole, drumbeats concerning arts education reflect so many disparate agendas from so many different persons, that in too many cases there is not only no single cadence, the various cadences being played, whether simple or complex, often cancel each other out, or in one forum or another try to drown each other out. I commend you for your efforts to prevent this from happening in Mississippi.

In the third layer, that of educational and cultural policy as a whole, too many of the drumbeats and cadences that can be discerned are not accompanying marches toward substantive arts education, nor to substantive work in or appreciation for the arts themselves. Everything achieved for the arts and arts education on this larger field comes at a frustratingly great price and never seems secure. All those occupied in layer one, what I have described as professional teachers of the arts, and those engaged in what I have called layer two, the arts community as a whole, and individuals who work for general

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education and culture manifesting a deep concern for arts education all seem to agree on one thing: the lack of a framework of mutually reinforcing cadences in the national drumbeat for arts education in the arts community as a whole, or what I have called the second layer, produces extreme difficulty in getting a hearing, especially for serious, sequential arts education, in educational and cultural policy forums commensurate with the role and scope of the arts as a component of human action. Although this realization is present and although sophistication about it seems to be growing, the vast difficulty in synchronizing drumbeats and cadences among all concerned and committed parties on behalf of arts education is the issue that occupies us at this conference and in our work both single and together, particularly as we try to develop and maintain conditions and resources for arts education that have been won after decades of long struggle.

For the remainder of this section, I want to concentrate most on what I have called the second layer, or the arts community as a whole. However, the issues and conditions I will describe apply at times to the first and third layers. As we go, I ask you to agree to one extremely important distinction: there is a difference between encouraging individuals to like or support something and engaging them in the study of something. While appreciation, support, and study all can reinforce each other, there can be a real difference between what people like and what they know and are able to do. I like the fact that I can use automobiles and airplanes to make a rapid trip from my home in Fairfax, Virginia, to the University of Southern Mississippi. I support my appreciation by buying cars, paying taxi fares, and purchasing airline tickets. However, there is a vast difference between these activities and knowing either automotive or aeronautical engineering, or even knowing the basic principles of physics and chemistry that make these wonderful machines possible. I bring this forward at the beginning because failure to make this distinction is often the source of conflicting drumbeats and cadences on the subject of arts education. We do not say that we teach reading in the schools in order to support the book publishing industry nor that we teach mathematics to support the sale of calculators and computers. If the arts wish to have philosophical and operational parity with these basic disciplines, we cannot say that the primary reason for arts education is to produce people who will buy tickets to performances and exhibitions, or become committed advocates for public funding. We must have a "life of the mind" purpose at the center of all that we do—"the work" that Faulkner spoke about in Stockholm—lest we be rightly perceived as just another special interest and treated accordingly.

What are some of the other sources of conflicting cadences that must be monitored as various groups work together? One primary source comes from the fact that the arts community is divided into sectors that fulfill different basic functions. In general, education is interpreted differently by each. Let us look at three sectors. Presenting organizations are primarily about presenting. They may have an educational function, and, naturally, they are concerned about issues of support, but their major function is to present work. Presentation is first, everything else is secondary or supportive. The education sector cares first about teaching and learning, about knowledge and skill development, about the growth of artistic, intellectual, and technical capacities. It is concerned about presentation and creation and support, but not as central basics. There is also a support sector, entities concerned with administration, funding, politics, policy studies, and all sorts of other essential ingredients for the total arts enterprise. Here, support is the thing, and, often, creation/presentation and education are secondary, and sometimes rightly so. Individuals deeply committed to each of these sectors not only care about all the various elements of the arts in different orders of priority, they are working in arts or arts-related communities that often have significantly different histories, traditions, ideas for the future, current priorities, concepts of who they should help and who should help them, techniques of discourse, and vastly different reward systems, many elements of which are beyond their control. They also regard different groups and persons as experts Perceptions and realities about a lack of resources often create impatience, unwillingness to understand or care about differences, and, thus, mounting frustration over "their" inability to cooperate with "us." Too often, the solution is to buy a bigger drum, to try to enlist more drummers, to create a louder, faster, or more complex cadence that will drum up business for ourselves and drum those with different perspectives off the field. In these cases diverse outlooks and agendas, instead of producing creative tension, resolved by regular negotiation around a shared agenda, produces a destructive tension played out in arguments over who has or should have control or, at least, public relations credit for leadership.

The United States is so big and operations in each of the three arts sectors so vast, that presentation/creation, support, and education or even subsets of them can become worlds of action big enough to get lost in. It is easy to lose a sense of perspective about the interdependency among these functions in the arts. Unfortunately, many advertising techniques, political techniques, and reward system structures encourage illusions about self-sufficient worlds; thus agenda making is focused on the acquisition of territory. In arts education, such a tragic scenario plays out in regularly providing significant policy advantage to those who work all day to increase their political and public relations influence rather than those who work all day to teach students. Political and support issues can regularly trump everything else. This situation in arts education and in education in general and beyond to many other worlds of work and action is one major factor producing increased calls for decentralization. Too much of the American educational and cultural landscape is littered with mistrust, bitterness, and dysfunction due to the manic focus on issues of control. It is as though, group by group, too many have bought thoughtlessly into the notion that because some control is good and necessary, that a lot of control would be better, and total control would be best–with our group in charge–of course. When everyone in a particular arena feels this way, and as is more often the case, when no group has the resources to gain true hegemony, the result is gridlock, or to use our current metaphor, a series of loud drum cadences that played together create a frightful and disorienting buzz. In reality, no matter how good, powerful, or famous any individual player, this buzz is a tragic threnody of defeat.

This need not be in a community, in a state, in a region, or in the nation. This need not be in the field of arts education. Such collisions of expertise and technique need not obviate a focus on developing what students know and are able to do. Given our sophistication in many other matters, we ought to be able to deploy effectively the various powers associated with arts and arts education, specifically distinguishing between powers in art, powers from art, and powers to affect art and mixing each of these powers judiciously in support of specific student-learning agendas. To do this means that we must listen to and understand various drumbeats of the various sectors and that we must be willing to coordinate our cadences so that their individuality and structural power create a multilayered effort that moves toward the goal of improved student competence.

In order to do this, distinctions and relationships must be made between drumbeats and cadences associated with the following pairs of distinctives that must interrelate. First, there is a difference between education and advocacy. Both are important, but they are not the same thing. Advocacy, like advertising, is about getting individuals to say yes to an idea. Education is about enabling individuals to work with ideas in a particular field. Advocacy technique often aims to bypass thought. Education is or should be centered in learning to think critically and perform competently.

Second, there is a distinction between the various arts disciplines and "the arts" as a group. Both are important, but one is not a substitute for the other. The separate arts represent different means of carrying out artistic goals. Each arts discipline has its own language, vocabulary, history, body of work, and artistic procedures. Although there are some principles in common, and although the various arts can be combined into a single production, even in combination one art does not become the other.

Third, there is a distinction between art as center and art as means to other things. This distinction is often discussed in the literature as the intrinsic versus the instrumental values of arts education. In this regard, the arts disciplines are no different than any other basic subject. The study and mastery of each basic subject on its own terms both enable and lead to its connections with other fields of action. If the arts can have a presence in education only as a means to something else, they may have a presence, but it is not the presence of an educational basic. If the arts can never be studied on their own terms or in terms of their own basic content and ways of working, if they always must be studied as humanities disciplines or as supports to other disciplines, the specific knowledge and skills associated with the arts and the artistic mode of thought will not be present in a student's education. Students will see the arts as second class rather than primary manifestations of one of the fundamental approaches to the work of the world. Further, each discipline has cores and connections, but the cores and connections are not substitutes for each other. Too many present calls for interdisciplinarity ignore this crucial point.

A fourth distinction is among entertainment, enrichment, exposure, and education. At any given time, it may be wise for an arts education effort to involve any one of these functions as a high priority. Entertainment and exposure may provide the inspiration for education. Education certainly is a key to enrichment and to deepening and broadening that which entertains. But it is a terrible mistake to produce programs, policies, and advocacy that pretends or teaches that one of these functions is a substitute for another.

Fifth, there is a distinction between the ability to think in a discipline and think about it. There are five basic communications systems available to human beings: (1) verbal languages, (2) mathematics, (3) the still image, (4) the moving image, and (5) music. With the possible exception of verbal language, it is possible to study about and thus think about a thing without learning to think in it. It is possible in all five modes to be able to perform the thing by rote without understanding or having the ability to think in or think about it. But the ability to think in and the ability to think about are not the same thing, and to pretend that they are obfuscates the necessity to do both in an education of depth and substance.

Lest this point be lost in the long list I've just presented, let me reiterate that these are not either/or pairs, but rather both/and pairs. A sophisticated, mutually reinforcing set of cadences producing an effective drumbeat for arts education in all the layers and sectors we have been discussing would recognize the necessity of deep success in each element of the pairs while understanding the need for judicious mixtures and balances in various times, places, and conditions.

Near the beginning of this talk, I suggested that many arts education-related efforts had failed because they neglected to recognize the size, power, and achievements of those professionally dedicated to teaching the arts. These failures have occurred primarily in the second layer—the arts community as a whole of which professional arts educators are a part. I would now suggest that a deep reason for the difficulties now faced by arts education in all three layers results in large part from the failure to be sophisticated about the distinctions and relationships among the pairs that I have just discussed, with the first and foremost being the distinction and relationship between education and advocacy. All advocacy cannot be education, and all education cannot be advocacy. To attempt to make it so, either conceptually or organizationally, is to invite continuing difficulty, and it usually reduces broad arts education coalitions to enervating warfare over content or lack thereof. And so, as we leave our various drumbeats and cadences, we find a mixed picture. There are plenty of things to be worried about, plenty of adjustments to be made. But we are creative people and we all have concern for arts education. Let us now turn in the second part of this talk to some ideas that may be helpful in creating a better situation for study of the arts disciplines. I believe we can take up this issue with great pride, joy, and expectation.

CREATIVITY AND EDUCATION

As we begin to think about placing our creativity in better service to arts education, we can begin with two facts with positive implications.

Here is the first fact. No issue that is important in American society is without controversy. Therefore, it is not necessary to develop detailed unanimity in order to be effective. So far, in talking about mutually supportive cadences, I have been careful to avoid saying that everyone in the arena should drum the same cadence in detail. The question is not unanimity, but sufficient commonality to produce mutual reinforcement among the various players.

The second fact is the tremendous success of many efforts associated with arts education. Our resources are astounding, especially given continuing difficulties with understanding and support. Our major resource is people. First are teachers in the schools who are truly on the front lines and who deserve the support of everyone else in as many ways as possible. We also have arts and arts education efforts in hundreds of higher education institutions, including a number of distinguished programs here in Mississippi. No other nation in the world has this depth and breadth of expertise so strategically placed over such a wide geographic area. To look at what was available at the beginning of the twentieth century and to see what is available now is to know the power of dedicated effort and commitment to substance over time. The same can be said for our presenting organizations and for the development and distribution of artistic expertise throughout the land. Our support systems have also grown and developed in effectiveness and sophistication. As a group, these resources are unmatched. Of course, no one can deny the existence of problems, problematic situations, difficult or ineffective people, or dysfunctional ideas and programs. These are part of the human condition, but to focus on the negative (or to pretend that the isolated negative is the norm, whether to support a habit of cynicism or a control-seeking agenda) is awesomely counterproductive in the face of the tremendous overall achievement before us. Just think of the expertise involved, often developed at a great cost both to the individual and to society through its support of elementary, secondary, and postsecondary education. It is a tremendous waste to develop this expertise and then not respect it or use it. And so, recognizing that the kind of disagreement that creates productive tensions is a vital ingredient in learning the arts, democracy, and the interactions of the three and recognizing the tremendous resources that are available to do positive things for students, right now, without further ado, we should look to the future with a great sense of promise. I believe high expectations are justified if we can keep a number of things in mind as we work in the first layer to create improved relationships among individuals professionally engaged in teaching the arts at various levels; as we work in the second layer involving the various elements of the entire arts community including the presentation and creation, education, and support sectors; and as we work in the third layer where general educational and cultural policies are made. Here are a few suggestions for critical principles to guide us as we work together:

1. Focus on what students know and are able to do.

No matter what our perspective, when we come to arts education, we must ask ourselves what does the thing we are about to do or support teach students. This multifaceted question is not easy to answer, because each thing that is done teaches both immediate and long-term lessons. What students know and are able to do in and about particular subject matter cannot be substituted for what they feel about manifestations in that subject matter. How students feel about the Grand Coulee Dam is not a substitute for learning the physics content that makes the dam possible. There are many formulations of the content of the arts disciplines. Two of the latest of these are the national voluntary K-12 standards published in 1994 and the specifications for the National Assessment of Educational Progress in the Arts published at the same time. These are only two of many possible ways of describing the basic content of an arts education. Essentially all substantive formulations, new or historic, focus on the knowledge and skills to communicate creatively in the art form, to do analysis either in or associated with the art form from one or more perspectives, and to have a basic functional knowledge of the history of the art form. All three of these components will reinforce each other if given an opportunity to do so. This understanding of how things work, what happened, and means to create new things or make old things new demonstrates the multidisciplinary modes of thought at work in arts education. How things work is the primary intellectual goal of a scientific mode of thought; "what happened and what things mean" is the primary mode of the humanities; and "making new things or making old things new" is the primary mode of the arts. Of course, not every educational effort or experience will produce results across the spectrum of desired competencies. But we do have enough understanding of and enough consensus about content of a general arts education to ask ourselves thoughtful and complex questions about the relationship between development of student competence and the actions we are taking or propose to take. In doing so, we can test ourselves on the pairs that I enumerated in the first part of this talk—the distinction and relationship between education and advocacy; art and the arts; art as center and art as means; entertainment, enrichment, exposure, and education; thinking in and thinking about; and so forth.

The focus on what students know and are able to do is an overarching principle and guide to our action, much like the biblical injunction to do unto others as we would have them do unto us. If we will keep student learning and arts content at the center, the answers to many other questions will be much easier. Further, we are likely to find consensus much more quickly.

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2. Don't substitute "how" for "what."

Many people outside the education community cannot understand the intensity of internal strife over educational methods. Yet, this apparent victory of process over content is not so hard to understand for it pervades almost every area of human action in a society with "over-faith" in technical means. We are just now beginning to hear in general conversation concerns about "one size fits all" approaches. But for decades since the mutually reinforcing successes of mass production and hierarchical organizations based on searches for and imposition of particular techniques, the substitution of "how" for "what" has been so ingrained in our general values system that it was all but invisible. It is possible that more and more individuals are beginning to realize that technique, while it is important, even essential, is not everything, that in many areas of human action, there are many ways to accomplish the same goal, and that by focusing on the "how" rather than the "what," the process becomes the content and the original content is lost both as a priority and as a result. In most situations concerned with arts education, a focus on what students know and are able to do will lead to one or more effective ways of proceeding toward the goal. The "what" will drive the "how" rather than the reverse. Try to agree on a basic general "what" and let there be as many "hows" as possible.

3. Be pragmatically reasonable about what ought to be decided where.

Any delivery system for arts education in the schools involves influences and mandates from a variety of sources and levels. There are the drumbeats and cadences of the arts education field, the drumbeats and cadences of the arts community more broadly defined, the drumbeats and cadences of general educational and cultural activity, and the drumbeats and cadences of economic, political, and social systems of great variety and complexity. Transcending this multiplicity of drumbeats and cadences is the need to make wise educational policy while leaving room for creativity to address specific conditions that cannot be either known, determined, or addressed from a great geographic or temporal distance. In the arts and in teaching, it is usually the work of capable and dedicated individuals that makes the most difference. It is useful to remember that works of genius usually produce systems, while systems rarely produce works of genius. Like techniques, systems are essential but only part of the whole. This is true whether systems are addressing educational content, teacher preparation, evaluation and assessment, or rewards and funding.

It is also critical to ensure that those expected to make decisions have sufficient expertise in the matters about which they are to decide. As we said before, it is foolishly tragic to build expertise and then deny it working room–and hypocritical to do so while calling for creative thinking.

4. Don't seek skill parity with the science, technology, or management complexes.

Seek parity in terms of position and respect as a basic element of human action. Seek parity in terms of recognition that the highest achievements in the arts match the highest achievements in science, technology, and business administration. Seek parity in terms of professionalism and intensity of dedication to the highest possible achievement. But refuse to accept the notion that the arts, and thus arts education, are like science and technology in the sense that the new is always sweeping away the old or that there is a mathematics-based technical formula for everything. In the arts, the new takes its place alongside the old; in the arts, works of art reveal formulas, but alone, formulas do not produce works of art. Do not accept parity in the sense of believing that we can simply manage our way out of every problem irrespective of focus on or knowledge about the content. Thoughtless acceptance of one management fad after another in order to appear to be business-like is as silly as it is futile. Most management technique has to be applied to some field of endeavor. For example, the management of a company that makes steel cannot substitute virtuosity in management technique for the production of steel. Indeed, the virtuosity of its management technique is judged in terms of how well it produces steel and thus satisfies its customers and builds its reputation and revenue. The same is true for any other body of technique, whether it be political, economic, or public relations; artistic, scientific, or humanistic; educational, evaluative, or associated with policy making. Unless such techniques are carefully calibrated for their effect on basic goals, in our case, on what students are learning in the arts disciplines, we have simply sown the kind of wind that eventually becomes a whirlwind. Surely we in the arts have seen this enough times in the last forty years to have learned this valuable lesson.

5. Avoid creating a sense of continuous crisis in an effort to get more attention and funding.

This is a dangerous technique at any time, but particularly dangerous when resources are as tight as they are now. In these times, creating a sense of crisis or a mood of constant crisis will lead to one of two basic conclusions, neither of which is productive. The first is that the crisis is so great that nothing can be done and that the field must simply be written off, that resources are simply not available to address the crisis given other priorities. This quite often is the answer to fields and activities that are considered nonessential. For things that are considered essential, the creation of a crisis, particularly one that is maintained forever, results in the conclusion that those with professional responsibilities for the area have lost their way and need direction from others. Both are now happening with education reform. The first reaction is seen in a shift of language from talking about "basic subjects" in which the arts were included after struggle to "core subjects" where the arts are once again excluded; the second, is the new harsh rhetoric of politicians and businessmen indicating their takeover of K-12 education reform.

Although there are some crisis situations in arts education, the work of the field overall does not constitute a crisis. Arts education is not dead; the arts are not dead. In fact, both the arts and arts teaching continue to grow in many ways. The loss of any one funding source or any one pattern of instruction may constitute a local crisis that needs to be addressed as such, but we need to stop contending that everything is a crisis and rather promote our position as a continuing concern with a large goal that needs constant attention and work if it is to be achieved. That first goal is increasing what students know and are able to do in the arts disciplines, not participating in education reform.

6. Use the strengths of a decentralized system.

The community of professional teachers of the arts and the broader arts community both represent extremely decentralized systems. Instead of spending energies considering this condition a weakness or trying to pretend a level of centralization that the facts will not sustain in either the presentation and creation, education, or support sectors of the arts, we need to recognize that a decentralized system provides us with tremendous flexibility to develop local solutions to the common goal of helping students to learn as much as they can in and about the arts. The people of Mississippi have invested in all sorts of infrastructure that can be brought to bear on the teaching goal: faculties and administrators at the elementary, secondary, and postsecondary levels; concerned individuals working with state and local arts councils; concerned citizens that understand arts education as one component of building a civilization worthy of America's heritage and its values; and students at all levels engaged in serious study of the arts, some of whom will become professionals in one or more arts sectors. It is not necessary for individuals in Mississippi to go to New York, Washington, Los Angeles, Chicago, or anywhere else to learn how to do arts education. There are plenty of people right here, right in this room, who know the content, who know what to do, who know how to help students learn, and who know how to develop a teaching staff for elementary and secondary education in the arts. Again, this is not to say that they all agree on every detail or that everyone in the arts community has such expertise. But it is to say that sufficient resources are here to create spectacular results if all the resources in this state are focused each in its own way on the goal of improving student learning. It is absolutely critical in these matters to cease focusing the most energy on who is in charge and who will get the credit, whose agenda is more important, or who will get what funding and start thinking first about the artistic and intellectual development of students in dance, music, theatre, and the visual arts. The decentralized system that exists enables people and organizations to work independently toward common goals being coordinated by a common understanding of "what" rather than being controlled by a lockstep system focused on "how." Focus common energies on big-ticket items such as common content guidelines for local curricular decision making and specialist certification for dance and theatre teachers.

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7. Define partnership in terms of reciprocity.

For many years, the term "partnership" has been used in the arts community. Too often, it has meant that everyone is supposed to cooperate with the agenda preset by the entity calling for the partnership. Given the true situation in any complex delivery system for arts education, this kind of partnership is usually not reasonable or effective. The kind of partnership based on reciprocity, that is, mutual recognition of the roles and responsibilities of various groups, may be more useful and long lasting. Reciprocity means being able to support that which you, your organization, or your group cannot or ought not to control. It means recognizing that for some functions in the arts and arts education, others can do it better because they have more expertise. In education, it means supporting those teachers capable of delivering substantive arts education, not building parallel systems that, in order to justify funding, denigrate the work of professional arts teachers. It means placing reasonable expectations on the roles of artists who are primarily teachers, artists who are not primarily teachers but work at times in educational settings, and teachers who have little or no qualifications for teaching the arts as basic subjects but who may be interested in seeing that their students have exposure, enrichment, or education of some kind. Defining arts education leadership in terms of promoting the notion that any one of these types of individuals can carry on the work of the field without reference to the others does not represent reciprocity. Pretending that the support sector should call the shots for arts education is not reciprocity and, as already stated, has been a historic recipe for failure and division in the field.

Inability to define partnership in terms of reciprocity creates the cadences that when played together produce nothing but noise. Reciprocity, on the other hand, leads to mutual reinforcement.

8. Produce what you claim to produce.

There are many claims made for arts education; and given the richness of the arts disciplines themselves and of their connections with other bodies of knowledge and skills, many of these claims are valid. However, if a particular claim for arts education is made, it is critical that all components indeed create that competence or value. It is possible to go into great depth into the field of art history, for example, without teaching art as a mode of thought. It is also possible to go into art history in great depth and teach art as a mode of thought. Different approaches produce different results. Everyone concerned with the future of arts education needs to be equally concerned about overpromising results that cannot take place due to the content of what is being offered, the time or resources available, or the particular teaching approach. It is wise to narrow goals to what is achievable and use successes as the basis for building more later.

9. Create administrative and evaluative approaches that leave people time to do the real work of the field.

Techniques of administration and evaluation have become so pervasive and so intrusive that many education professionals are now complaining that they are spending more time being accountable than in doing work to be accountable for. The development of competence in any of the arts disciplines is a long-term process, requiring consistent application over time. The increasing burden to produce images of quality for the short term is reducing time available to produce real quality. Given that immediacies are a fact of life, it still seems foolish to spend so much time and money developing expertise, ensuring that those with teaching credentials at any level have met all sorts of requirements, and then to place such individuals in a system that denigrates and destroys their creativity. Evaluation is a part of teaching and learning, but not a substitute for it. Remember, what you count is what you will get.

10. Give students the tools to create their own futures.

In education these days, there are many attempts to predict the future, usually based on linear extrapolations of particular views of the present. Such predictions are then used to call for massive changes in the curriculum. These calls usually demand that we change from what has worked to what sounds good in terms of our own predictions. Recent history shows the problems inherent in such an approach. By continuing to promote educational changes based on a future that we cannot know, we run the great risk of failing to provide students with the basic knowledge and skills needed to make wise choices about the future they will address as their lives unfold. Instead of trying so hard to create self-fulfilling prophecies through education, we need to educate people comprehensively and leave the future to them. To the extent that arts education succumbs to the self-fulfilling prophecies approach, it runs the great risk of cutting off the kind of knowledge base in the general population that enables consistent understanding, support, and participation as times change and art evolves over individual life spans.

CONCLUSION

The approaches that I have just outlined above are likely to enhance the possibility of two results fundamental to progress. First, these approaches provide for structure and accountability in ways that encourage rather than dampen creative approaches. Second, they enable the development of separate drumbeats and cadences which, when played together, create in all dimensions a synchronous effect focused on student learning. There is likely more difficulty today given the multiple distractions inherent in our techniques of doing business in every field–especially our media, public relations, and political techniques, to keep our eye on the ball, not just the arts education ball, but any ball that is important. Arts education is about the interaction of teachers, students, and subject matter, not indoctrination. Our central job is basic knowledge and skills in the arts for all, not some other subject or agenda. Our central focus must be students and student learning, not myopically conceived programs and issues of reflected glory.

I do not know what you will do in Mississippi. Indeed, I do not have enough knowledge of your state to make specific recommendations about what you should do. However, I know that you have the expertise to make those decisions and to move ahead on behalf of students. What I do know is that two sets of drumbeats and cadences will never be still. One set is associated with all that it takes to fulfill the highest aspirations for the greatest art—the kind of drumbeat to which Faulkner marched. The second set of drumbeats and cadences includes all that involved in substantive teaching and learning of the arts disciplines—the kind of drumbeat to which our most effective and dedicated teachers, students, and administrators march. The question is not whether these drumbeats and cadences will exist, but rather how many people have access to them and their profound effects on the life of the mind and spirit, their central influence on the development of civilization, their incredible power to encourage individual intellectual growth. The substantive effort represented by these two sets of cadences produce the work that transcends time and place, that becomes a signature of past cultures and eras, that remind us of our deepest humanity and the incredible richness of our connections with the ineffable. These are the works that transcend politics and economics, empires and administrative systems, fads and even trends. This is the kind of work great teachers do. This is the kind of work that William Faulkner did. And no doubt this is why, on the occasion of his most prestigious public recognition, he went immediately to a focus on the work. For it is the work, not the personalities or the funding, or the politics, or the methods, or the reflected glory, or much of anything else that really matters in the end. It is the work of art and teaching that truly touches and builds people in terms of art. We cannot bypass substance. We cannot replace it. We cannot substitute the cult of personality or political action for it. We cannot conquer it, subdue it, or talk it away. Substance will outlast us all. It always wins in the end.

You represent a tremendous resource for the people residing in the state of Mississippi, a tremendous resource in knowledge, skill, and dedication in one or more sectors of the arts, an incredible potential for things of substance. While it is necessary that you work together, why waste time, energy, and expertise on command-and-control issues and struggles when there is so much to do and when all the multiple and varied resources you have are needed. Let us agree with MacArthur Goodwin that it is essential to listen to and understand the various drumbeats. Let us agree that our various drumbeats and cadences must produce a clear though complex pattern that produces student learning in the arts disciplines. To the extent that this happens, to that same extent you in Mississippi can say that you are accomplishing something worthy of the name "arts education" and that when the time comes for awards and rewards, all of them come because of the work—the kind of work that lasts.

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Public Policy and Arts Education

by
Tom Burnham (delivered by James Hemphill)

INTRODUCTION

Which comes first? Public policy or public consensus?

I could site statistics and research findings—one after another that clearly validate the worth and value of arts education; you're familiar with the numbers. I could state the reasons that arts education has suddenly become a major policy issue.

But, instead, I'd like for you to imagine with me for a moment a typical Mississippi child as he or she goes through our educational system—beginning in kindergarten. Let's say that this child—we'll call him "Joe"–receives the type of education we all want for every child in Mississippi:

Joe receives comprehensive arts education in all four art disciplines. The arts are at the center of a well-balanced academic curriculum for each year of Joe's schooling; kindergarten through high school.

In the early years, Joe teams basic skills in the arts and acquires basic content knowledge. He begins to engage in initial discoveries of his own creative potential and develops awareness of unique stylistic and expressive qualities of other people and cultures.

Each year Joe gains greater mastery over one or more creative or performance skills. He is asked to think and perform in complex terms.

He makes decisions.

Joe regularly engages in increasingly difficult creative exercises. Through the process of sight reading or critical analysis, he learns to decipher complex symbol systems in music or visual arts. He becomes arts literate—even fluent.

His written and verbal language skills are enhanced. He gains confidence.

Experiencing sequential, progressive learning, Joe builds skill upon skill. He experiences the benefits of patience and perseverance. Joe gains an edge.

He begins to perceive the incredible uniqueness that he alone possesses.

He has learned to:

- Deal with conflict and maneuver difficult obstacles through intelligent reasoning and creativity
- Articulate ideas
- View works of many cultures including his own with critical intelligence
- Value failure and disappointment as an inevitable part of the creative process though which perfection is ultimately attained

He has learned to appreciate the most subtle or the most magnificent wonders of creation and its Divine Creator.

Through the arts, Joe has learned the art of living. He is prepared to continue the creative process of lifelong learning. With an educational foundation such as this, with the art in the center, what does the future hold for Joe?

If you were to compare Joe to other students who did not receive arts training, according to statistics and research findings, you would find that Joe:

- Is less likely to have engaged in destructive behaviors
- Has had few, if any, discipline problems
- Is more likely to stay in school and graduate
- Has maintained a superior overall academic performance
- Scored significantly on the SAT and other standardized tests—particularly in verbal and math assessments
- Is more likely to go on to finish college
- Is more likely to be sought after by employers because of his skills in communication, flexibility, and creativity
- Is more likely to land a job in the $314 billion arts industry—should he so choose

According to research, the future looks bright for Joe.

This is the kind of information that must be communicated over and over—until every teacher, parent, administrator and policymaker is convinced that (arts education is basic):

- Arts education is essential
- Arts education can make a difference

As I said, we have the research available to validate these claims. (If you'd like copies of the reports, we will be happy to provide them for you—just call our office.)

I. Why The Arts?
The Child - The Child - The Child!!!

Even if there were no such research available validating the value of arts education, there are four basic reasons why arts education should be a part of every child's education, and these are the reasons that I have worked to provide this opportunity for all children.

Reason #1—ONLY experience they'll ever receive

The only place that man, if not most of our students, receive any type of exposure to cultures other than their own is through the arts education they receive at school. When a child studies great works of art and music—the masterpieces of human accomplishments representing the best of peoples and cultures throughout the world and the best of our own American culture throughout history—doors open for that child.

The arts communicate so much more about the culture and time in which they were or are produced than do mere facts. The student is transported by those images—he feels the dark mysteries of Gothic Europe—he senses the delicate refinement of the Baroque era—the powerful, stark primitivism of the Native Americans of the wildly exotic expressions of remote islands of tribal New Zealand.

The same is true when a child studies music and the performing arts. Doors are opened. Horizons are expanded. If a child does not receive this type of education at school, chances are that he or she will never be exposed to the arts of any culture other than his own; and the art of his own culture is very likely to consist of little more than "popular arts" (i.e. what is seen and heard on commercial TV and radio). This lack of exposure can leave a child with a very limited or impoverished life/cultural perspective.

Reason #2—Finding their niche

When we speak of school as providing "exposure" to the arts that is so vital in developing interests outside a child's limited realm of existence, we know that exposure is merely the first level of engagement in arts learning.

Arts education, unlike teaming in any other content area, provides many children with the means for finding their niche in school. When a child's engagement in arts learning goes beyond exposure or enrichment—to that indepth level of purposeful, interactive learning that embodies the true meaning of education in the arts—a child finds himself.

Art, or band, or chorus, or drama, or even dance often provides a sort of personal refuge for learning in school—the one place where that child can find joy and excitement in learning—through creativity, through self-discovery or through the disciplined, ordered activities of musical exercises, or mixing and applying colors to a blank surface. There's something irreplaceable about engagement in this type of teaming that reaches a child in a unique way—and perhaps saves that child for continued, positive educational experience.

Reason #3—Child performs better overall, academically

Whether or not a child finds that special niche in arts education, we know, without a doubt, that children perform better in other academic areas when they receive the type of balanced education that can only occur when the arts are present.

So—the arts are essential for every child's education because:

#1 The exposure to the arts that they receive in school may be their sole exposure to the arts and culture

#2 Many children find a special niche through the arts which provides a sort of "saving refuge" in their educational careers

#3 It is a known fact that students perform better overall academically when the arts are included in the curriculum

As I said, I believe there are four basic reasons for providing every child with arts education.

Reason # 4—Arts as a vocation

The fourth reason is that there is a significant percentage of our student population who will engage in one or more of the art forms as a career of vocation. A strong foundation in the arts should be provided so that any child who chooses to enter a career in the arts will leave high school adequately prepared to continue his/her studies at a college, university, or art school.

The arts are big business in America. Preparing students for that career option adds yet another dimension of legitimacy to our efforts to provide solid arts education for all students.

II. State Level Mississippi's Response—Yes!!!

As I said earlier, if you believe, as I do, that quality, comprehensive, sequential arts education should be an integral part of every child's education, then we can reach this goal.

We've got a lot of work to do, but we've come so far.

I want to review the progress that has been made at the state level in arts education.

Policy

I've mentioned the policy—the arts are part of the required curriculum for all students in grades K-8 and a requirement for graduation. This is a tremendous first step.

Curriculum

Perhaps the most significant development is our new state curriculum—the Mississippi Fine Arts Framework. The law states that each school or district must utilize an instructional curriculum that is equal to or better than the curriculum provided by the state.

I challenge anyone to find a better curriculum—anywhere.

The team of teachers who worked with us on this did an outstanding job in developing our curriculum. This document can become the cornerstone for moving our state forward in arts education. And, I must say, reading a curriculum document can be somewhat boring—but this curriculum is inspirational reading!

I get really excited when I realize that teachers and students across our state can benefit from this valuable resource and guide. I hope each of you is as excited about this as I am. It's a very important step of progress.

Professional Development

- Regional or district-level curriculum training sessions
- Training in specific arts disciplines through partnerships with museums, performing arts organizations, Mississippi ETV, colleges and universities, and professional arts organizations
- Our statewide summer institute Leadership Institute for Teachers in the Arts (LITA), received support from the Mississippi Arts Commissions; last year's institute was a great success, and we're looking forward to LITA '97, which is already being planned for the 2nd and 3rd weeks of June

All of these efforts have been extremely well received. The overwhelming response has been "we want more!"

With support like that, we can't go wrong.

New Directions

Besides the new curriculum and professional development opportunities, the Department of Education is supporting many other projects in an effort to provide increased opportunities for teachers and students in the arts. In fact, many of you here are working with us on the these projects. Some of them include:

- Staff development video programs on the arts and technology • Resource development in the area of compiling documentation of notable Mississippi artists and musicians • Development of a standardized arts assessment instrument for grades 4, 8, and 12 • Teacher recruitment and arts funding efforts

And the list goes on . . .

III. Where to go from here?

I am excited about the progress that has been made and the momentum of change that has begun in Mississippi.

I have great hopes and high expectations for continuing that momentum as we work together to reach our common goals for our students and for the future of our state.

Without a doubt, the future looks fantastic!

I'm sure that each of you here today is well aware of the increasing level of agreement among education policy makers across the U.S.A. that arts education is vital to the healthy intellectual, psychosocial, and physiological development of children and that the arts should be an integral part of every child's education.

Look at the past 16 years—in 1980 only two states required some study in the arts for high school graduation. Now that number has risen to 28 states, (including Mississippi). Twenty-eight states now require at least one unit of study in the arts in order to graduate (and college entrance requirements often include more than one unit of the arts).

Across the nation, leaders in education are adopting and establishing as policy the view put forth in John Goodlad's 1984 publication *A Place Called School*. In it, he concluded that "The arts are not an education option; they are basic."

Goals 2000: Educate America Act

Perhaps the most significant confirmation of this view occurred in March 1994, when the Congress and the President of the U.S. signed into law the Goals 2000: Educate America Act.

Anyone who has read this entire bill might agree that it's a beautifully written and inspired piece of legislation. The Educate America Act reminds each of us that we are stewards of our nation's youth, that improvement in education is a national priority, and that, by law, we as educators have the responsibility of providing basic and sound instruction for our students in each of the curricular areas identified as essential—including arts education.

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The law requires that all students shall be given the opportunity to demonstrate competency over challenging subject matter in the arts. Let me just repeat that—Federal law now requires that all students shall demonstrate competency over challenging subject matter in the arts (as well as other core subjects).

This is an awesome challenge for us all. It would be easy to say that impossible, but we in Mississippi are not simply meeting this as a federally imposed mandate. Particularly in the arts, we have embraced this law as our own and are carrying it forward with full force.

I've already mentioned that Mississippi requires one unit of study in the arts for high school graduation. Additionally, last year the Mississippi Accreditation Commission voted to include the arts in the Mississippi Accreditation Standards as part of the basic curriculum for all students, grades K-8, beginning in the next school year, 1997-98. It's national law. It's state policy. Is there public consensus?

What about parents, community leaders, nonarts educators, the church community, business and industry, higher education officials, etc.? Is there consensus among the general public that arts education is equally as important to all children's education as math? reading?

In fact, the arts are now included in educational law and policy because of the clear support that has been voiced not only from professional arts educators but also from the general public. The consensus is there; the policies are in place. However, in order to fully implement these policies, our work has just begun.

Role of Policy Makers

Each of us has a unique role if we are to continue the momentum that has begun in our state and in America regarding arts education. Perhaps you've never stopped to consider the origins or the development of educational policy. Allow me to suggest the following: Policy begins with you, the teacher.

Educational policy simply validates best practices in teaching, instructional delivery, and content. It is partly because there are excellent teachers and effective programs that arts education has gained recognition as being essential for every child.

In order to fully support and implement arts programs, administrators and policy makers rely on you as their source of information. They must be kept informed of developments in arts education the progress and innovations, the trends and improvements: information that you as arts educators may take for granted.

Unfortunately, many educators, administrators, and policyholders hold outdated, stereotypical misconceptions regarding arts education that were formed in the days when the arts were not studied or taught seriously in most public schools, but, rather, were regarded as merely extracurricular activities. You and I know that times have changed dramatically, and, today, arts education has much more to offer than ever before.

Administrators and policy makers must know about the true value that arts education holds for your students and for your school and community. They must know that there are very real, relevant connections between what is learned through arts education and:

- Overall student academic performance
- Overall school performance
- Workforce preparation skills development
- Business, community, and the economy
- Quality of life
- Global-cultural knowledge and awareness

As arts educators, you know the benefits and the relevance that the study of the arts offers for each of your students; you see the interconnectivity between arts education and all of these other areas. This information must be communicated to your colleagues, administrators, and policy makers.

But, consider this. In a very real way, you as professional educators are, in effect, policy makers in your own right. You make and implement policy everyday; and, as I said, state and national-level policy begins with you.

You've all heard stories of great and positive changes that, from time to time, sweep our nation and affect tremendous beneficial improvements of great numbers of people. These types of great changes don't occur as a result of top down policies, but as a result of individuals working together to make things better—uniting with other individuals of like mind—and not giving up. That's how it happens!

When policy is established at the state or national level, its primary purpose should be to support your work. Likewise a primary duty of administrators is to administer that policy and, in effect, support you as teachers.

In order for policy makers and administrators to wholeheartedly implement specific curricular programs and policies, they must be in a position to make well-informed decisions. They must see that the new arts education policies can provide some relief to the constant pressures, problems, and broad education issues that they face on a daily basis.

They must know what you know. That is, arts education can affect positive change; it can make a difference.

There are many ways that you might communicate this information to your administrator. For example, you might:

- Make certain that they are aware of all the research indicating that arts education may be a means to motivate at-risk students when other methods have failed; show them that arts education can alleviate or minimize discipline problems
- Remind them that portfolio and performance-based assessment is an area in which you as an arts educator have experience, and expertise and offer to present a staff development session or assist other teachers in this area
- Inform them that students who study the arts score higher than the national average on the SAT (Scholastic Aptitude Test)

You as arts educators, along with the arts community, have made great strides toward communicating the necessity of providing quality arts education for every child. But as long as misconceptions exist, the case must be made again and again for arts education, and we must all work together to make the case heard.

Making a Case for Arts Education

In reality, what I am suggesting to you is that you continue doing the excellent work that you are currently doing as a professional educator—only just a little "louder" or perhaps a little more "visibly." Share with anyone and everyone the positive results that occur when your students actively engage in learning in and through the arts.

Remember that administrators, policymakers, parents, and community members in general need very basic information to clarify very basic issues. (e.g. What is arts education? How is arts education approached today? Why is it valuable for my child?)

Many are simply unaware that in referring to "the arts," we are generally indicating to the four disciplines of Music, Visual Arts, Dance, and Theatre. The term "arts education" refers to sequential and comprehensive study of these fine arts disciplines within an academic framework.

Additionally, many are unaware that very definite, distinguishing criteria set the fine arts apart from other art forms such as folk arts and crafts, or popular or commercial arts—but that these, along with the literary arts, are often integrated into the fine arts curriculum.

Are the fine arts exclusive? Yes, by definition they are. Are the fine arts an appropriate and essential course of study for every child in Mississippi? Absolutely.

Engagement in quality, sequential, uninterrupted K-1 study in and through the arts is not intended to produce masses of professional artists or performers any more than the study of math or science is intended to produce masses of accountants and physicians.

Quality arts education balances the disciplines of performance and production with study of aesthetics (philosophical inquiry, criticism, formal elements/principles and theory) and important historical, cultural, and stylistic investigations.

Students who receive this type of education may or may not become professional artists, but they will become better accountants, physicians, engineers, draftsmen, laborers, designers, or even artists than those who were denied the opportunity.

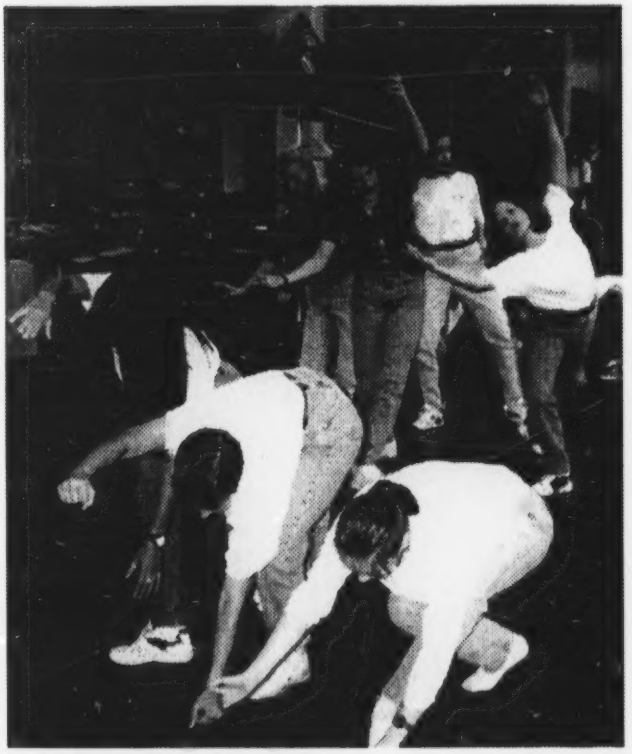
Research

In addition to the very basic, general information regarding arts education and the first-hand accounts that you might easily communicate to others, you have an additional advantage and that is the wealth of research that is available to you which confirms the value of arts education.

National Standards for Arts Education

First and foremost are the *National Standards for Arts Education* published in 1994. You may have viewed the Standards as a statement of national policy, and it is. However, I prefer to think of the Standards as the landmark culmination of massive, ongoing research from leading educators in America.

This world-class document should make us all proud to be contributing members of the education community. The challenging and impressive Standards should serve to unite our efforts and galvanize our commitment toward enabling all students to meet or even exceed these goals.



Dance Presentation, Shellie Neilson, Instructor

IV. Closing

I began by talking of policy and educational policy makers. One of the greatest policy makers and statesmen of all time was Winston Churchill. Churchill truly understood the value of the arts and carried arts policy to the highest possible level. When in the midst of Hitler's attacks, resources were scarce and all available funds were needed to support the war effort, it was suggested by Churchill's advisors that, in these tumultuous times, funding for the arts should be cut, Churchill's reply was swift and unwavering: "But, Gentlemen, what are we fighting for? What are we fighting for?"

The vision begins with you. Working together, the vision can become a reality.

I'm very proud to be a part of this vision with you. I'm very honored to work with you to make it happen.

Thank you.

"It's time to make some noise... Drumbeat 96" sign hanging at USM entrance.

Reverberating the Essentials of Arts Education Reform

by
MacArthur Goodwin

I am most appreciative of this opportunity to speak to you this morning.

These are tremulous times for education reform in general and arts education reform in particular. There is a cold wind blowing across this nation—a hurricane perhaps. This hurricane has manifested itself in the form of curriculum framework implementation, development of academic achievement standards and assessment, school-to-work transition initiatives, increased local flexibility and local control, accountability, charter schools, school choice, and the likes.

Like hurricanes change the geographical landscape as they spawn strong winds and tornadoes, this hurricane is changing the landscape of education across America: the state of Mississippi is not exempted.

We can only hope that this hurricane will soon blow itself out. However, until such time that this encroaching storm subsides, we as education stakeholders – you and I – have much work to do.

Needless to say, I find myself torn between anxiety and optimism because the way things turn out is so dependent upon human perceptions and choices. To this end, our responsibilities – yours and mine – are awesome responsibilities. This presentation is designed to foster leadership, partnership, and ownership among arts education stakeholders.

This morning, I would like to accomplish the following two objectives during this presentation: 1) challenge you to contemplate ways that you might use this conference, *Drumbeat '96*, as a catalyst for education reform, and 2) provide a context for your contemplation.

Let me expand briefly on these two objectives.

Objective #1: The Challenge: Leadership and Partnership

You must share the knowledge and skills that you gain through participation in this and similar conferences with colleagues and education stakeholders in your home schools, colleges and universities, and communities. You must provide the leadership to facilitate development of strategies and the infrastructure to bring those strategies to fruition.

Objective #2: The Context: Partnership and Ownership

Current education reform initiatives have significant implications for arts education reform. We must listen to the drumbeat of the field — and in so doing, we must move beyond singing to the choir. As arts education stakeholders, we must attend to addressing education reform initiatives in general and arts education reform initiatives in particular. We must build partnerships and foster ownership in arts education reform within and beyond the arts community.

To this end, I am anxious when I consider the extent to which my comments are understood in a manner that facilitates the use of *Drumbeat '96* experiences as a catalyst for arts education reform.

There is an old Chinese proverb that says, "May we live in interesting times." These are indeed interesting times for education reform. There are so many different education initiatives based on diverse agendas moving down different tracks. All too often we base education policy decisions on political correctness — and in so doing we sometimes lose sight of the target audience —students. We must make sure that education policy makers focus on student learning.

If there is anything that I am certain of, it is that's what the current generation of students does not remember will not be remembered; what they do not value will not be valued; what they do not change will not be changed; and what they do not do, will not be done. Conversely, what we as educators do not instill in students will not be remembered; what we do not value will not be valued; what we do not change will not be changed; and what we do not do will not be done. Today's students present a tremendous challenge to us. They are tomorrow's employees, customers, and fellow citizens. The better educated they are, the better chance there is to have a better world in which to live. This notion is central to my anxiety and hopefully among your commitments.

I commend you on your participation in *Drumbeat '96*. I salute you because you are among a special constituency. Just how special? In the opening scene of the movie, Chrysler Moon, a teacher, delivers the following moving and challenging monologue to a group of students.

During copulation, a man expels tens of millions of sperms, with considerable force into his partner's vaginal canal. Despite the head start, most of the tiny, tadpole-shape, self-propelled cells never come within shouting distance of the woman's eggs floating deep inside the fallopian tube. And if one does finally complete the journey, it may or may not have the energy left for fertilization.

It is against that abysmal odd that here we are, you and I; we made it. Then against all of the odds and perils of growing up, as well as a horrendous dropout rate and personal choices, here we are — participants in *Drumbeat '96*. I content that we are here for a reason greater than you or I could ever imagine. We are here to discern and listen to the drumbeat of the field. It is in this context that I challenge you to provide the leadership to develop the partnerships and foster ownership in the kind of education initiatives that will make the arts basic to the curriculum.

I encourage you to be visionary. You must be possibility dreamers. You must work to ensure that dance education, music education, theatre education and visual arts education programs are substantive, rigorous and relevant — that arts programs contribute to the experiential base that students need function in the twenty-first century.

DaVinci said: "Most people see with their eyes, few people are able to see with the soul — with their imagination."

- A rock pile ceased to be a rock pile the moment a single individual contemplated it being within a cathedral.
- Large marble boulders ceased to be simply marble boulders the moment Michaelangelo contemplated them being within the statue of David or the Pieta.

A student ceases to be simply another student to be taught when we contemplate within the student's potential.

As you endeavor to use *Drumbeat '96* as a catalyst for education reform, how might you sculpt an infrastructure, based on your experiences during this conference, to make the arts basic to the curriculum? This is central to my challenge to you this morning.

During the past decades, there has been great interest in practices and issues related to public education. From the 1983 publication of *A Nation at Risk*, to Goodlad's study of teacher education published in 1990 and the *1996 Education Goals Report*, hundreds of reports, panels, commissions, and commentators have addressed problems about our nation's schools. In 1983, The Commission on Excellence in Education made the following observation: "While we can take pride in the historical accomplishments of our institutions of learning, the foundation of our society is being eroded by a rising tide of mediocrity that threatens our very future as a nation and a people." (*A Nation at Risk*, 1983)

How far have we come in changing the public's perception of education? In a 1995 report, the Holmes Group provided the following observations regarding the prevailing public's perception of education.

"Continuing pressure for education reform is exerted by a pervasive public worry about the relationship between schools and the broader society...."

Corporate leaders worry about whether the school can educate young people to succeed in jobs that will require a high level of collaborative decision making and understanding of complex processes....

Intellectuals worry about the erosion of citizen participation in basic democratic processes and whether schools are teaching students core American values and the fundamentals of our government...

Parents worry about whether schools give children a fair chance to learn what they need to get ahead and be happy. (The Holmes Group, 1995)

I am reminded of the following story. There was a man sitting in a living room telling this story to his friends:

"Once there was an itinerant farmer, a poor man who made his living by traveling around from farm to farm, working for what he could, living on what the farmers might give. Over the years, he moved many times.

Then one year, when this itinerant farmer's son was a senior in high school, the son's teacher gave the class an assignment: 'Write an essay on your dream for your life, where you think you'll be some years from now.' The boy thought about the assignment, and worked hard at it. He had been at many high schools in four years, but he was determined to do his best. He pondered his dream, and he wrote about it passionately. He even drew pictures to go with his essay. He wrote about being a rancher one day, with a ranch of his own. It would be a couple of hundreds acres, and have a four thousand square foot house. Around the house there would be cows and horses.

He handed in the assignment, and the teacher handed it back a few days later. At the top was a big red letter "F" and under the letter grade a note saying: 'See me after class.'

After class, the boy listened as the teacher explained: 'You didn't understand the assignment: you were to write about your life, and you were to be realistic. This paper isn't realistic. Your father is an itinerant farmer. You and your family are poor. A life as you described in your essay is impossible for you. You would need money—a lot of money just to take care of the livestock. Not to mention the house and the land. Your family has never had that kind of money. This is not realistic. If you will take your paper, and redo the assignment as I asked, I will change your grade.'

The boy took the paper, and thought about it for a day. He talked to his father, who would only say: 'It's your assignment. You do what you think is right.' He even tried to write the paper again, but couldn't. Finally he took it back to the teacher and said to him: 'You keep your "F" in the book if you must. You keep the "F" and I'll keep my dream.'

The man telling the story than stood and said to his listeners: 'You are sitting in the living room of a four-thousand-square-foot house on a 200-acre ranch. Outside are the cows and the horses. That dream was mine, and you see it around you.'

'But the story isn't over,' he said: 'Just a couple of weeks ago, that teacher brought some of his students to this ranch. And while he was here, he said that he was sorry that he had taken away the dreams of so many students."

Never before have there been so many hotly debated issues in education as there are today. Americans continue to question not only the quality of the current education system but also whether the education system should remain in the pubic domain. The demands on teachers and schools have increased significantly over the past decade. Today's schools call upon teachers to continually make decisions about their teaching within and outside the classroom.

One could view these debates as being divisive. I choose to view these debates as healthy discussions that will lead to substantive education improvement. There is harmony in discord.

When I reflect upon the array of education reform initiatives that have taken place, that are taking place, and that will take place, it is almost impossible to comprehend their past impact, present influences, and future implications. Nevertheless, this is a new day that presents new challenges for educators.

What should we do to meet these challenges? We must clearly articulate the contributions of dance education, music education, theatre education, and visual art education to the education of the total child. In order to articulate the importance of the arts in education, you and I – as arts education stakeholders – must initiate arts education reform initiatives as well as unfold prevailing education reform initiatives in a manner that would make the arts basic to the curriculum.

The following are among the important national and local initiatives that I present as context, the hurricane, as you contemplate ways to use this conference, *Drumbeat '96*, and similar experiences to reform education – your catalytic converter, if I may.

- Charter Schools and School Choice
- Back to Basics
- Character Education
- The National Visual and Performing Arts Standards
- The National Assessment of Educational Progress

The National Assessment Government Board published a policy statement on redesigning the NAEP to address:

1. Policies, practices and procedures that assist states and school districts with linking their test results to the national assessment
2. Use of the national assessment test framework, specifications, scoring guides, results questions, achievement levels, and background questions by others (states and school districts)

- Goals 2000: Educate America Funding
- The National Education Goals

There are those who would have us believe that the Education Goals are passe. My response to this position is in a reform of the following question. Are the National Goals for Education desirable? Let's revisit the National Educational Goals.

1. All children in America will start school ready to learn.

2. The high school graduation rate will increase to at least 90 percent.

3. American students will leave grades four, eight, and twelve having demonstrated competency in challenging subject matter including English, mathematics, science, history, geography, the arts, and foreign language, and every school in America will ensure that all students learn to use their minds well so that they may be prepared for responsible citizenship, further learning, and productive employment in our modern economy.

4. Students will be first in the world in science and mathematics achievement.

5. Every adult American will be literate and will possess the knowledge and skills necessary to compete in a global economy and exercise the rights and responsibilities of citizenship.

6. Every school in America will be free of drugs and violence and will offer a disciplined environment conducive to learning.

7. The nation's teaching force will have access to programs for the continued improvement of their professional skills and the opportunity to acquire the knowledge and skills needed to instruct and prepare all American students for the next century.

8. Every school will promote partnerships that will increase parental involvement and participation in promoting the social, emotional growth of children.

Can we accomplish these ambitious goals? I submit to you, as leaders, that your commitment must transcend the difficulty of achieving these goals and focus on the honor and criticality of achieving these goals.

There was a time in my life when I was concerned with winning battles in the manner of the gun fighter during the old west, another victim, another notch on my gun handle, so to speak. Lately, I have to come to realize that what is really important is not worrying about winning battles, but doing the right thing because it is the right thing to do. So I will not ask you if these goals are doable? Rather I ask are the they right things to do?

Parents, policy makers, and the community-at-large are demanding education reform to ensure that students can function adequately as citizens in the twenty first century. What must we, as educators, do to weather the storm of education reform?

The following three questions need to be addressed prior of education reform: 1) What should students know and be able to do?; 2) What should teachers know and be able to do?; 3) How should schools look (to facilitate the delivery of appropriate instruction)? These questions on the part of a broad constituency have fueled interest in standards development for education at the national, regional and state levels. (Goodwin, 1994). How do we answer these questions?

WHAT SHOULD STUDENTS KNOW AND BE ABLE TO DO?

The National Standards for the Visual and Performing Arts delineate the following quintessence as what arts students should know and be able to do.

Students should

1. Be able to communicate at a basic level in the four arts disciplines — dance, music, theatre, and visual art
2. Be able to communicate proficiently in at least one art form
3. Be able to develop and present basic analysis of works of art
4. Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods
5. Be able to relate various types of arts knowledge and skills within and across the arts disciplines. (National Consortium of Arts Education Associations, 1994)

WHAT IS THE ROLE OF HIGHER EDUCATION?

What relationships between higher education and state and local education agencies must be created, reformed, or dismantled to ensure a continuous stream of competent teachers? (National Consortium of Arts Education Associations, 1995)

Prospective teachers are expected to possess a broad, coherent liberal arts foundation that incorporates multicultural values and forms of inquiry and be able to place their discipline in a broad curricular context (The Holmes Group Report, 1995). Where is the balance between preparing teachers to be deliverers of content and preparing teachers to be facilitators of learning? Where is the balance between preparing teachers to teach discipline specific-content and preparing teachers to facilitate learning in the context of the total education community?

Where it the balance between preparing teachers that are knowledgeable of the impact of outside influences and teachers that can inform outside influences? These are among the questions that higher education must address in order to provide a teaching force capable of leading students into the twenty first century.

How do we prepare teachers to function in todays rapidly changing school environment? Teachers today's face schools that are dealing with the following issues:

- Attempts to expand parental choice; increasing influence of the business community
- Increasing local control; a reduction in federal judicial activity in education; limited federal role in assisting states to carry our their responsibilities for education
- A significant reduction in Chapter 1 program allocations as well as changes ip how these allocations can be used
- Efforts to abolish the U. S. Department of Education and state departments of education that are redefining their missions or in some cases are on the verge of extinction (Floyd Boschee, 1989)

These conditions along with the rapidly changing world require a different kind of teacher then those produced in the traditional teacher education program. These issues beg the examination of the following broader question. What should teachers know and be able to do? Simply put, what are the expectations of today's teachers?

Today's teachers are expected to

Understand their discipline in depth and be able to teach it in a broad context (The Holmes Group, 1995):

- Provide relevant curriculum, instruction, and assessment
- Create a support network beyond the school
- Involve parents and guardians in the educational process
- Make meaningful connections to students' home environment
- Align curriculum, instruction, and assessment, instructional resources (e.g., teaching materials, technology)
- Affect, effect and inform policy regarding curriculum, instruction, and assessment

WHAT SHOULD TEACHERS KNOW AND BE ABLE TO DO?

The roles of teachers in general and art educators in particular are of increased importance in shaping arts education reform. While today's art teachers are better prepared than their predecessors (in terms of content knowledge, understanding of pedagogy, and practical teaching experiences), it is questionable whether they are prepared to meet the demands of today's complex schools. (Zimmerman, 1994)

The following attributes are critical requirements for teachers capable of preparing students for the twenty first century:

Teachers must

- Be competent exemplars of the content and skills they are teaching. At a minimum, teachers ought to be able to meet the K-12 National Standards
- Know the subjects they teach and how to teach those subjects (The National Board for Professional Teaching Standards, 1990)
- Be committed to students and their learning (The National Board for Professional Teaching Standards, 1990)
- Be responsible for managing and monitoring student learning (The National Board for Professional Teaching Standards, 1990)
- Be able to think systematically about their practice and learn from experiences (The National Board for Professional Teaching Standards, 1990)
- Be able to lead, in the sense of being able to provide content-based guidance to the uninitiated, the beginner, and the advanced student
- Be able to learn and develop on their own in the primary fields associated with their work

Teacher preparation institutions cannot do the whole job alone. Their work influences and is influenced by the policies, priorities, practices, and traditions of school systems, education agencies, and the community at large. In order to move arts education forward, the need exists to provide leadership, establish partnerships, and promote ownership in arts education initiatives among broad constituencies.

Have I accomplished my objective this morning?

1. Challenged you to contemplate ways that you might use this conference as a catalyst for education reform
2. Provided a context for your contemplation

Let me take a few moments to provide some anecdotal data or a biographical sketch of accomplishments that we realized in South Carolina by applying the leadership, partnership, ownership model.

I offer the following continuum to facilitate effective leadership, partnerships and ownership:

Articulate a Basic Belief
Translate Belief into Action
Promote Ownership by Broad Constituency
Facilitate Partnership
Assess Progress
Basic Belief

Become familiar with national, regional, and state-level initiatives and determine if there is consensus to establish synergy. It is important to understand the difference between compromise, consensus, and synergy.

The Arts in Basic Curriculum initiative began in 1987

- Goal — To provide every child in South Carolina with a comprehensive arts education
- Established the ABC Steering Committee

BELIEF INTO ACTION

Develop a plan and strategies to capitalize on the momentum of regional and national initiatives. Begin to build broad-based consensus at the local level, among school districts, community organizations, cultural institutions, PTA, and the likes

- Developed ABC Plan and submitted planning grant application to NEA

OWNERSHIP

It is important to identify a core of committed supporters who will live and die by the sword. It is equally important to include as broad a constituency as possible. "Buy in" is critical for long term commitment to any initiative.

ABC Steering Committee was expanded — educators, artist, civic and legislative leaders, representation from cultural and education institutions, arts association, Department of Education, and Arts Commission.

PARTNERSHIP

Partnerships can only be sustained when all partners place their respective agendas on the table. The most effective means of insuring that the total constituency benefits from a partnership is to agree on a common goal beyond individual agenda, in this case, providing the best possible education for students.

- Defined roles of Arts Commission, State Department of Education, and Arts in Basic Curriculum

ASSESS PROGRESS

Ongoing assessment is critical. Goals and objectives and the effectiveness of any project might be evaluated at the conclusion of programmatic activities; however, it is important to build into any initiative some type as formative/ongoing assessment or benchmarks.

- Engaged outside evaluator
- Funded state-level research initiatives
- Accomplishments:
- Model site programs
- Target 2000 Arts grant sites
- $3.8 million annual arts in education program allocations — categorical funding
- Goals 2000 funding budgeted for development arts academic achievement standards
- Funding provided (in collaboration with Arts Commission and Coca-Cola Foundation) for South Carolina Center for Dance Education South Carolina Visual and Performing Arts Framework developed and adopted by the State Board of Education
- Funding provided for annual summer leadership institute for arts education
- ABC Project Office
- A strong advocacy network

CONCLUSIONS

Arts education stakeholders must include strategies for working with organizations that influence accreditation policies, such as the National Council for the Accreditation of Teacher Education, which relies on and cooperates with accreditation agencies. The National Association of State Directors of Teacher Education Certification also maintains general standards for its members. In addition, the National Board for Professional Teaching Standards has for some years been working on national standards for advanced teacher certification in various fields, including the arts. These bodies are important policy influences, and the plain fact is that responsibility and accountability structures for successful implementation of the standards must retain their enthusiastic cooperation. (Consortium of National Arts Education Association, 1996)

How can we show the American public and policy makers at the national, state, and local levels that an education in the arts provides academic rigor, integrity, and relevance — that quality, substantive arts education is critical to students' success in the twenty first century. It seems to me that the first thing that we must do is believe that it is doable...

I saw a bumper sticker recently that epitomizes my belief. The bumper sticker read, "Think globally — act locally." In your role as leaders, I challenge you to shape the questions and craft the answers regarding what students should know and be able to do.

Dance, music, theatre, and visual art programs should not and will not survive in our schools as break time for the other academic teachers. Arts programs must be a part of the curriculum, not apart from the curriculum.

This is a new day that presents new challenges for education stakeholders — thus, should you accept my challenge to contemplate ways that you might use *Drumbeat '96* and similar experiences to inform and influence education reform, I ask you to reflect on my remarks and contemplate these new challenges in the context of the following quotes and quips.

We must realize that members of any given population will always be at various levels during any reform movement:

- Awareness
- Understanding
- Application
- Synthesis
- Evaluation

- Knowledge
- Comprehension
- Application
- Interpretation

To provide leadership to the field, you must operate at the evaluation level; if not you, who?

To provide leadership to the field, you must jam it. If not you, who?

"Anything worth doing is worth doing well" (Eisner)

"Very few people see with their own eyes, and very few people think with their own hearts." (Albert Einstein)

To provide leadership to the field, you must see with you own eyes and think with your own hearts.

And finally, we must realize that as we move from here to there and from there to there, the there will change.

To provide leadership to the field, you must be visionary.

You must not ask why, but why not.

Change is hard. Most people will only change when it becomes harder to remain the same than to change.

And always remember—along the way to change, we encounter three types of people: those who make things happen, those who watch things happen, and those who ask what happened.

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Helping Policy Makers Earn Their Degree in Dance

Remarks by Rebecca Hutton Clapp for Drumbeat '96

Many university professors have just gone through fall registration. I often wonder how many professors of dance have had an incoming freshman sign up for dance who had never taken a dance class before. It happens more often than you might think. Actually, it happens so frequently that we have come to think it as quite normal. But, before you grin, shrug your shoulders, and go on, I want you to stop and think that this scenario you've just taken for granted has never happened to one of your colleagues in math, history, science, or English.

Can't you just imagine fall registration and a freshman getting in line to sign up for Math 101 and announcing, "Wow, I'm finally going to get to take a class in Math! You know, they didn't teach that where I went to school." While we may find this amusing, I can guarantee there would be nothing funny about it to the people in the Math Department. Not only would they not find the humor in this story, they would consider it outrageous and make sure that the appropriate decision maker knew about it so the situation could be corrected.

We as arts educators have to make sure that we take just as good care of ourselves and our professions as our colleagues do in the other disciplines. This is not only because we want dance classes offered; instead, it's because of what happens when dance classes are not offered. When dance classes aren't offered, we broaden the inequity gap and don't provide as many opportunities as possible for the different ways in which children learn. We have to understand what policy makers need to know in order to work on behalf of our programs. We have to understand policy, policy makers, and then give them the information they need to do their job to help us.

Most of this is much simpler than we imagine. Policy, by Webster's definition, is simply a plan or course of action. We usually consider it to be policy if it agrees with our thinking! Nothing hard about that. The tricky part is to get the people who make the policy to agree with our thinking. And, in order to do that, they have to understand what we're about and have a vested interest in us.

Allow me to share a personal story of how I came to understand how policy makers think. I attended a school board meeting where the board was planning to vote on a plan to expand the arts curriculum so that the district would have a very comprehensive and visionary arts education program. What should have been a quick and easy vote turned into a long, drawn out debate with every board member asking questions that should have been answered long before this meeting.

At the coffee break, I took advantage of a friendship with one of the board members and asked, "What's going on here? Why aren't you people taking advantage of this great opportunity? Why don't you just vote YES and get on with it? Being as frustrated as I was, she whipped around, shook her finger in my face, and said, "Do you think I have a degree in this stuff? I've asked numerous times for information that would help me make a good, informed decision on this vote and I have yet to get any information from anyone. Now if you want me to set good policy for arts education in this district, you've got to help me. If you don't, I'm going to set it anyway—because that's my job."

Well, it turned out to be too late for that board meeting, but it taught me a valuable lesson about how policy makers operate. Again, it's a fairly simple process—so simple that we often overlook how much influence we could have in the process. Most policy makers operate in four ways: 1) they make policy, because that's their job; 2) they need help; 3) they will ask us for help; 4) if they don't get our help, they will make policy anyway...because, back to #1, that's their job.

In the arts we have to provide policy makers with the full continuum of what we do. Unfortunately, we tend to be very good at telling people about our programs or showing them the final product, but we never help them understand what comes in-between. How many of you have asked school board members or other policy makers to attend your final performance or show of the year? How many of you have asked those same people to attend the first rehearsal? Yes, you're right, the first rehearsal is not usually a very pretty sight. However, seeing any art develop is what helps people to understand the rigor involved.

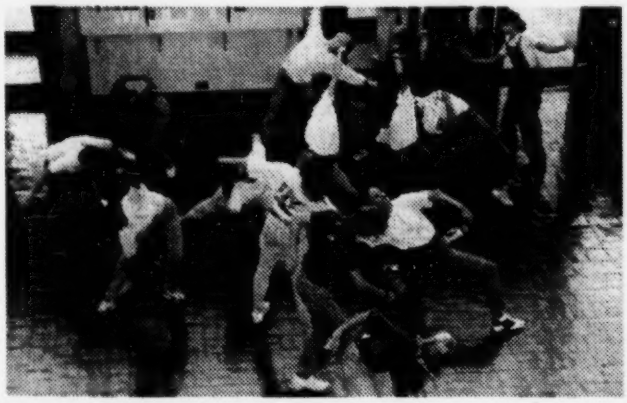
Often in dance we proudly display our students at the end of the year and eagerly await the comments like "oh, they jump so high with such ease," or "they must have natural ability to do all that with so little effort." Well, any of you who have ever danced knows that in order for it to look easy there must have been a tremendous amount of effort that went into it. But, for some reason, we feel a need to hide that from the general public. Yes, it probably does take away some of the magic, but I would much rather have policy makers working with reality than with magic when they start weighing my program on the scales of rigor.

When policy makers can see the process as well as the final product, it helps them to understand our efforts. People are more likely to have a vested interest in things they understand, and when they have a vested interest, they will feel more of an ownership in it. And, when they own it, they will protect it.

Helping to influence policy really requires a two-pronged approach: first, you have to play the hand you were dealt. By this, I mean we must do everything we can today for the people who are already in policy making positions. We must keep up with their agendas and be proactive in providing the information they need. We need to involve them and make them active learners. Remember, the more they own, the more they will protect. Second, we need to keep in mind the future policy makers. Many of them are in your classes today.

As teachers we need to help students realize the importance of what they are doing in all of their arts classes. The fact that most students think the arts are fun is something we should appreciate, and we should encourage them to see all learning as something they should enjoy. We should help them see how each of the arts can be special, not only in content, but in the way it causes us to learn and how it can help us relate to other subjects. We have to help these future policy makers understand what they know and why they should always have a vested interest in the arts.

But, it's not enough for policy makers to have a vested interest in us; we have to have a vested interest in them, too. Reach out to your policy makers and ask them to dance. Remember, it takes two to tango.



22 *Dance presentation, Shellie Neilson, Instructor*

Adversaries or Friends? The Importance of Establishing Priorities in Arts Education

Research Findings: Proven Instructional Strategies

by Richard Colwell

As I begin, let me say at the outset that my remarks here contain 13 points. Don't be alarmed; they will go by fast. I have numbered them so that you will know how we are progressing through the ideas I wish to present today — and so that if you lose interest and go off woolgathering, you will know where we are when you awake. And after all, 13 points is not so many — one less than Woodrow Wilson's! What may be confusing is that some are almost contradictory; some overlap. They are, however, 13 issues troubling music educators.

All societies and all cultures have conservative and liberal agendas. In the recent past we have seen the conservatives gain power in Turkey and in Israel; and in this year of a presidential election, we are barraged on TV by the views of both and by the distortions of these views requests for financial support from either the right or the left, or, if we are unlucky, from both. Schools by their very nature have traditionally been conservative. The purpose of schooling has been to pass on the culture and to teach the knowledge and values considered important by the older generation.

In the twentieth century, the education of children has been used as a tool to change, rather than preserve, a social structure. Certainly the education of children in Nazi Germany, Communist China, and the U. S. S. R. was intended to mold the next generation into a pattern of thinking different from that which had existed before these totalitarian regimes came into power. With the advent of the civil rights era, the era of the working mother, the era of the one-parent family, schools in the United States have been charged with both changing the culture while preserving the values formerly protected and passed on in the family. Liberals, conservatives, and middle-of the-roaders all have their views as to what should be changed and what should be preserved in American life and how much of each view should be the responsibility of the American public school. American education, like politics, now has conservative and liberal approaches to most controversial issues with varying emphasis on change. I assume John Dewey would be pleased at how closely the schools resemble society in our country.

These 13 points have conservative and liberal agendas as do many of the subpoints requiring action. To make any sort of change — even to protect and preserve from change — power is necessary. This is my first point, an important one even if not a new idea. Politicians, and now educators, respect power. Guba and Lincoln, writing in *Fourth Generation Evaluation*, suggest that today's program evaluation is not about achievement but about power and enfranchisement. Evaluation and assessment are high-stake tools. Figures are published for student scores on national tests, comparisons are made between American youth and those of Germany or Japan or England, and the achievement of girls is compared to that of boys in math and the sciences. The tenure of the superintendent or principal and the salary of teachers may depend upon such assessments. Mississippians have a vivid example of assessment power in the saga of Jackson, Mississippi, superintendent T.C. Wallace and his test score of 654 in general knowledge that allowed him to stay in office for a while.

The political process and the conservative or liberal balance of power affects arts advocates and agencies more than it does arts educators. Jane Alexander' s battles in behalf of the national Endowment of the Arts is a continuing struggle. Visual artists seem to put her in more hot water than do the musicians, but this is because the political message that visual artists wield is so powerful. States have arts councils and arts alliances that vie for local funds through complex political processes. And although I do not know from experience, I presume that the raising of money for symphony orchestras, art museums, and theater and dance companies has a long rolling element to it — elitism versus the populists is another way of describing this struggle. The National Education Association and the American Federation of Teachers have become important political players; the NEA takes credit for having elected Jimmy Carter in 1974, and Mr. Clinton is sensitive to educational issues whether they are decaying school buildings, funds for head start, or guns in classrooms. Our colleagues in education have become politically sophisticated.

The second point I wish to offer is that arts advocates who champion community arts artists in the schools, and arts education are not at all reluctant to use the political process, the media, and even assessment data in their struggle for power and influence. Their efforts to advance the arts have created a mythical but believable alliance between arts teachers in the schools and arts advocacy. The alliance is not one of close friendships and it was formulated with minimal consultation with classroom teachers. It is, rather, an alliance based on promised outcomes. The promised benefits of studying one or more of the arts are receiving good press and are increasingly accepted as true. Music advocates have stumbled on and promoted more benefits than I can list, and music teachers have responded with "OK, if you say so." Listening to Mozart improves your I.Q. for a few minutes; music instruction increases your spatial awareness (obviously, in my case, not one's talent for drawing); the right brain is stimulated; one's self esteem is positively enhanced; with music instruction one masters the skills of cooperative learning; and SAT scores increase. A listing of the benefits of arts instruction often accompanies talks on multiple intelligence and has become the centerpiece of presentations by arts afficionados in our behalf. If these claims are made for political purposes, do the rules of politics or the rules of education apply? In politics one is allowed to not "walk the talk" — we have accepted exaggeration from candidates for political office and have become accustomed to discriminating between political and absolute truth. In education matters, however, the public has truly trusted teachers. Unless there are voices of dissent from you and me, the public will now expect some pretty remarkable outcomes from poorly supported arts programs. The public's belief in us today is a window of opportunity for us to honestly convey to the public, without offending our advocacy friends, not only what we can do but what we should do.

Valid criticisms of our profession — devoid of a harmful political agenda — could be professionally healthy, if done by connoisseurs. This criticism should reflect on these promised outcomes of arts instruction that are being promoted by individuals who have never been in the classroom. In addition to these impressive individual outcomes, arts advocates and other savvy politicians have also decided that political strength is quantitative — the larger the number of individuals and organizations behind a single point of view, the more powerful that point will be. Thus, politically in the reform movement, the arts are presented as offering similar outcomes, indeed, as having a single identity,

a unity of potential for students. I'd like to explore what this unification might mean in terms of improving arts education in the schools.

The perception is not uncommon that there are similarities among those who dance, act, blow an instrument, or stay cooped up in garrets; artists are different from scientists, businessmen, farmers, etc. Furthermore, our professional organizations have come together to promote the idea that to be a competent high school graduate, a student should have broad experience and should have studied one of the arts in depth. So like it or not, we're related — but not by blood, only by marriage.

Point three: A first step should be to quietly and painfully admit that we're not really a basic subject like English, math, or science. We really are cocurricular — we are the loyal minority —important but different. Our needs and our priorities differ from basic subjects. Our reformation agenda bears little similarity to the agenda of most school reformers. We suspect our instruction has not been effective, too little instruction, yes, but not poorly thought through. Look at school organization. Today we have core teachers and teaming. The arts educators, however, are not the core but the encore — and in music we know for sure what an encore is, an enthusiastic requested and traditional event that is not part of the main program.

Another area that should unite the arts as the loyal minority is the task of defining the role of the arts in the middle school. Middle school philosophy tends to downplay subject matter competence in favor of individual personal development. Present middle school philosophy advocates music and art as exploratory courses. Exploratory courses are inappropriate in the arts, if they follow years of rigorous study in the elementary school.

An important point for us to make together — and this is point four — is that Opportunity-To Learn standards must be our highest priority. To the best of my knowledge, all basic subjects in the K-8 curriculum are taught daily. To school administrators and the public we must promote the concept that time — that basic resource for learning — that dirty word, seat time —must be made available for arts instruction. Other resources as well will be required to enable students to attain the proposed rigorous objectives. Perhaps the arts need not be basic for everyone for 12 years but when offered as an art, with arts objectives, daily instruction is required. Obtaining additional instructional time is not impossible. Most parents realize that music is a serious subject, requiring private lessons and daily practice. The same realization is true for dance, but becoming important in art as well. Many European countries have special music schools that enroll students at ages 7 or 8. When you ask why music and not physics, chemistry, or math as basic subjects at such young ages, the reply is "Do you know anything else that takes so long to learn?"

The sixth point is one we will dwell on a few moments here. There are numerous curricula for teaching the arts, each differing from the others in organization, priorities, emphasis, and outcomes. One may not be better than another, but priorities must be set and made crystal clear. What goals are accomplished in teaching the arts will be determined by which curriculum is followed. The selection of one particular curriculum should be made with full recognition of its potential limitations and outcomes.

1. The arts can be taught as an important element or subject in general education. In such a situation the arts would be part of a great book-type of curriculum in which every educated and gentle person comes to know and to do specified things in the arts. In sixteenth century England, if you had been schooled, you could push back from the dinner table and sing madrigals. For our era, Harry Broudy, who did so much for education and arts education, believes that all sections of the *New York Sunday Times* can be read with understanding by everyone with a good general education.

2. The arts can be taught for the purpose of enhancing learning in school and making life more pleasurable. In this curriculum there is no prescribed sequence to arts instruction. Students listen to music of the American Indian and look at his drawings, tools, and artifacts as a part of studying Native Americans. We know some cultures primarily through their art. In this curriculum option, an effort is made to learn something about two or more subjects simultaneously. Ted Sizer suggests that students could construct a whistle in physics class and then write a composition for the whistle. This approach is termed infusion. Student outcomes in this example would be an understanding of physics principles with the overtone series and competency in musical composition. Usually, in such a case, physics is the primary course with music composition thrown in. Arts advocates like the idea of infusion. In Sizer's example, physics teaching would be better sequenced than that of music. Music is also infused with the study of Ireland. The teaching rationale is that learning to jig, sing like an Irish tenor, or play the tin whistle will increase interest in Ireland and also in attending school and staying in school. Attendance and retention are additional objectives and certainly worthwhile.

3. The arts can be integrated. In this curriculum there is an integrating focus or principle such as impressionism or the colonial experience. Independent objectives are formulated for music and visual art and perhaps dramatic art, but the sequence and content are controlled by the integrating principle — impressionism or colonial experiences. The integrating principle could also be color or line, terms that have quite different, but equally important, meaning in music and visual art. Some organizing principles are more effective and successful than others. Delivering integrated or infused instruction is cumbersome if several teachers are involved; better, the hoped for Renaissance woman arts educator.

4. The arts can be injected into the curriculum to help develop personal characteristics such as caring, persistence, and cooperative learning. Such characteristics are important and the responsibility of all teachers. If priority for their attainment is given to the arts specialist, the arts have a new and justifiable role in the curriculum. Physical education and music can both stress movement — with an outcome of improved perception of one's self and one's own body.

5. An arts curriculum can stress performing or creating or analyzing art. This curriculum is the one most specialists favor — art for arts sake. This program is organized for those with interest, talent, and some prior attainment in the art form. The music content and what musicians know and do are instructional priorities. This curricular option is clearly selective, where many of the other options accommodate all students or focus on special populations. Visual arts educators have had more experience than music educators with instructional programs for all students. Although a few students might discover the excitement of art in a required program, there are formidable disadvantages to requiring art for all. The students with talent and interest are deprived of the teacher's full attention and they tend to resent the inclusion of students in the class who are uninterested, untalented, and sometimes disruptive. Relative to the problem of disruption, a study published in 1996 by Catherine Ennis made a searing impression on me. The investigator found that teachers, in all subjects, change the curriculum rather than stand up to recalcitrant students. Music, physical education, mathematics, and English teachers were involved. Students in their classes refused to do home work or had excuses that were difficult to deal with, were reluctant or refused to dress for physical education, and did not respond to rewards and grades for doing well. These inner-city students resisted learning new games in physical education — they wanted to play basketball because they knew how to play basketball. In music, they successfully resisted learning music of other cultures. In any of the arts, such problems can occur where a large proportion of students are in the class not by choice but by requirement.

6. A slightly different emphasis is the vocational track. The ninth grader knows she wants to be a professional musician and attends a special school like the Julliard preparatory division. The curriculum has a vocational emphasis; the ninth grader may prepare to work in the field in ways other than musical performance. Some magnet schools attempt to satisfy both a vocational curriculum and an "Interlochen" type of performing arts orientation. In these schools, music is taught with the same rigor and depth as language arts, science, and math.

7. The at-risk curriculum is best exemplified by comparing creative drama with theater education. In creative drama, students write up and act out events from their own lives. Roles are exchanged in these creative drama classes and students gain new perspectives on themselves, their families, and their friends; –perspectives that place their personal situations in neutral or positive contexts that can lead to personal understanding and hope and a dramatic increase in school attendance and retention. Creative drama has been so successful that it may be doing for inner-city kids what morality plays and myths with a moral lesson did for earlier generations. I know this analogy is slippery as they all are. This

perceived arts benefit may also be operative in music and visual arts experience; although, we have little that is comparable. Theater education which stresses knowing the history, literature, and culture of the theater, as well as the roles of those individuals who bring theater to an audience, differs from creative drama.

8. We are all aware of arts therapy — music, dance, theater, and the visual arts- each has had remarkable success in programs with functional rather than artistic or aesthetic outcomes. Special populations are aided in many ways, usually as a result of performing or producing.

9. Many music educators are now justifying their programs on the basis of attainment of nonmusical goals. In this curriculum emphasis, music is not infused into the curriculum. It is a stand-alone and rigorous program. Students learn to perceive, reflect, and solve problems. They might be asked to reflect and write about music in order to assess the quality and depth of their thinking. They learn how to balance competition and cooperation. Self-discipline is assessed. School dropout rates are tabulated to determine the value of music instruction. The ability to perform well, to listen for subtleties, to compose, and to improvise are virtually ignored in assessing the worth of the program, although the student classroom experiences may differ little from traditional programs. These goals in cooperative learning are possible because music in public education is so largely a group experience. This will come as a surprise to you but there are music educators who would adopt this or any other rationale if it allowed them to continue doing what they have always done. The visual arts, being more individual in their performance, may not be as good a candidate for this type of curriculum.

10. There are also curricula that place highest priority on student attainment of multicultural education goals or obtaining higher scores in other subjects. The objectives of the academic curricular subjects are prominent in the student portfolio. These include the understanding of other cultures, a sociology objective, or enhanced verbal understanding, a language arts objective. Band directors are quick to point out the percentage of band members on the school's honor roll (band helps grade averages) and the Music Educators National Conference trumpets the higher SAT scores of high school students who participate for four years ensembles versus those who participate for two. The assessment of rhythm instruction is a student's increased understanding of fractions.

Each of these emphases can be found in music education curricula, in visual and theater arts and dance, and similar examples can be found where the choice of goals and priorities shapes the program in formative ways. Each such program can be described as a full year or eight years' curriculum through priorities and experiences.

We have come to my seventh point, which is — and I am serious about this — a need for cooperation among the arts leaders to exert greater control of A. Graham Down, a respected spokesperson for the arts but also a loose cannon in curricular matters. He does not keep the curriculum priorities separate. The arts community bragged about the coordination Down provided by heading up the committee writing the voluntary national standards and the committee suggesting appropriate assessment strategies. As you know, the voluntary national standards were carefully crafted and challenging in each of the four arts. Each art is to be taught separately. Down has now gone public in a speech to the High School Principals Association in which he suggests that the arts be taught not as distinct disciplines but in an integrated curricular mode such as the one I just described. On teacher TV, devoted to the arts standards and sponsored by the Getty Foundation, the objectives he mentions ignore the published standards and place priority on the nonarts objectives. Down is very clear about his abandonment of the published voluntary national standards and the assessment strategies of NAEP as he recommends on the video tape that assessment of the arts now be based on energy, commitment, concentration, initiative, and group process. There are other individuals, large foundations, and institutions speaking for art teachers in addition to Down. Each of these individuals and institutions has a different set of priorities that will produce yet more new and varied arts curricula and real challenges for teachers.

The Annenberg $36 million project for arts education in New York City is an example of this challenge. It suggests that the way to improve education is for each school to establish a partnership with three or four cultural organizations. No mention of hiring better and more qualified professional teachers. The resulting curricula in New York City must vary from school to school but will probably have interest in the arts or integration as the primary goal. Lincoln Center's education program emphasizes worthy but nonmusical goals attained through artists in the schools. Your voice and mine need to be heard on these curriculum initiatives.

Point eight concerns the need for preventive medicine or damage control. We must act cooperatively to reduce the negative consequences of the best intentions of our allies and alliances. To mandate four arts and six to nine valid, rigorous, standards in each art for all students has proved too ambitious for some of our supporters. Albert Shanker, a firm supporter of the arts, when he read the standards, suggested that there was a difference between a wish list and a set of standards. Debbie Meier, of Central Park East High School fame and now an Annenberg consultant, has rejected the arts standards because they expect more of students than teachers can do. She says she supports arts education, but her touted string program in the elementary schools of Central Park East is not for all students and is not supported by the school budget. It is a traditional, rigorous, and selective program based solely on performance objectives. You can name other friends, others working actively and successfully in the arts, who are opposed to the arts standards. Some of these critics would be more supportive if fewer arts disciplines were required. For example, there is a movement in music education to distance the profession not only from the standards but from the aesthetic education philosophy upon which the standards are based. Led by David Elliott, who has set forth a philosophy of music education in a volume called *Music Matters*, this movement puts emphasis on the attainment of musical performance and skills and goals in improvisation and composition. For Elliott and his followers, music education is the process of making music and not of listening to, reflecting upon, or analyzing musical works. Elliott's goals are self-knowledge, self-growth, and Csikszentmihalyi's FLOW, which Elliott labels pleasure.

Let's move on to point nine and consider the need in advancing our common cause to encourage national rather than state-level decisions in most curricular and assessment efforts. As energetic as arts educators are, we do not have the resources to fight the needed political battles to attain our goals in fifty states; each with its own history and educational ideas. With input into the curriculum primarily at the state level, too many compromises will be made in the course of the democratic process as educators seek consensus. Traditions, strength of individual personalities, advocacy pressure, the presence of local powerful cultural institutions, and even committee attendance may determine what will be the arts program and experiences for a generation or more. The present differences in state drafts of goals and adopted arts curricula are astonishingly great; some states have adopted the voluntary national standards, some states have modified them, and others have asserted their independence by writing a new philosophy of arts education.

Visual arts seems more uniform from state to state than music, perhaps because of the influence of the Getty organization. Getty may have brought visual artists together but at the same time many have distanced art from music education. In Massachusetts, educational legislation is written on the basis of all subjects' commonality rather than an individual subject's unique benefits Should not arts educators promote national goals based on an American culture? It may well be that American arts and arts education are a strong uniting influence. American music is a national and even international resource, and arguments for state differences in music make little sense. A national approach is needed in assessment and teacher education. Eclectism is not a positive descriptor of teacher education. With visual arts entering the world of the National Board for Professional Teaching Standards, we must accept that a coherent discipline exists.

A conference such as this one can make a significant contribution to arts education; the sharing of ideas by teachers over coffee or lunch is a major step toward consensus building in curriculum. At conferences we are alerted to the larger policy and political issues that are influenced by naive, unintended, and intentional actions. For example, as a matter of policy today and encouraged by governors and business leaders, fewer writers mention the arts in the list of essential subjects than did last year. Sizer's promotion of "less is more" may be one of the reasons. Integrating and infusing blurs many arguments for a separate listing for each art. The fear of additional educational expenditures may be another reason. The publication of multiple standards may have resulted in information overload: the public has not been given sufficient preparation for understanding a complete twenty first century education. Admittedly there was some shock involved in learning that arts education meant instruction in at least

four subjects and that new subjects like dance had to be added to the curriculum when school personnel were just getting used to the idea of adding technology and the need to upgrade other subjects including geography! The argument for arts education was perhaps not as sharp as needed. For example, the public and school administrators learned that professional arts organizations, advocates, and teachers were reluctant to set priorities among the arts or among the standards. Imagine the problems of communications confronting music educators in informing a curriculum director that learning to compose music is now equal in importance to learning to sing or play an instrument. Music has had public relations as one of its most powerful tools; and whereas a student art exhibit can make a big impact on the community, the feasibility of an "exhibition" of student musical compositions impressing large numbers of people is low. For point ten, let's consider other areas where we can positively work together, the areas of research and perhaps publication of research. Issues in curriculum research have many common constructs. Within the traditional arts program, the options for participant or spectator unite us more with physical education than with botany. We share instructional issues that range from motivation to specific teaching techniques and including assessment. The lengthy list of benefits from arts experiences has many experiences in common between music and visual arts. Some commonalities may be unique to the arts while others apply across all school subjects. Our research efforts should initially emphasize K-12 teaching practices. I was frankly not aware of the many commonalities in teaching practices until I spent a year surveying the research that has been done in the four arts disciplines and studying how that research was relevant to the voluntary national standards. These research findings seldom apply to only one subject. Some apply to all subjects in the curriculum while others are arts specific. What a luxury it would be to read the educational research in all subjects and have time to reflect on how it might apply to one's own classes! Visual artists have data on the importance of questioning techniques, an area not researched by music educators. Hamblen, Armstrong, Barrett, and Brewer, have found that the way one asks and responds to questions makes a difference in student learning.

Performers in all of the arts know that there are systematic procedures derived from the pychomotor domain that can improve performance (such as the way one uses the body or handles a brush). Tension in performance can be reduced or avoided by use of relaxation techniques. Research has confirmed and systematized this knowledge.

Research also discloses that direct instruction, including modeling, is very efficient for teaching production and/or performance. "Show me how you do it" is a reasonable student request that can reduce the frustration that is a part of learning a new skill. The more focused the direct instruction the deeper the learning.

All of us want students to remember what they see and hear. Research results indicate that grouping or chunking is an important learning strategy. A chunk is, for example, a musical pattern or a visual configuration. Similarly, memorizing language for theater requires thinking in chunks such as phrases, paragraphs, a piece of conversation, or words that go with a set of actions.

Research indicates that, especially in visual art, accompanying the teaching skills with historical/technical information enables students to respond better to art. Confirming research does not exist in the other arts but the basic concept makes sense. There is more teaching by drill in music, theater, and dance than in art. Our concern for history has been to capture the perception of the conductor/director rather than the understanding of the student. The Dutch researcher Folkert Haanstra conducted a meta-analysis from which he deduced that studio education that is exclusively performance-based has no effect on visual/spatial ability and has only a modest effect on aesthetic perception.

Another finding of research is that immediate feedback, whether for an individual or a class, is superior to delayed teacher response. We intuitively know this, but classroom pressures and false perceptions of the power of assessment by portfolio have led many teachers to reduce attention to the importance of immediacy. Habits, good and bad, form quickly. Ignoring the individual is more difficult in art, easier in music, dance, and theater performance preparation. Delays in identifying unproductive and unsuccessful teaching practices can thwart the teacher's good intentions and slow down student progress.

More research into visual and aural thinking is needed. Students must see or hear in their mind an image before producing a work of art. This mental thinking is important in analyzing and discriminating — the comparing and contrasting that is used in discrimination is made against what exists in the mind. Self-assessment, that most valuable of tools, also requires this type of thinking.

I am most impressed with the research findings on the importance of sequencing. Sequencing is effectively used in museum education and is a factor in the increased museum attendance. The judicious placement of art objects in a room or series of rooms allows viewers to place an art object in a context that facilitates understanding, makes sense to individuals, and offers opportunities to make comparisons — historically, stylistically, or in relation to historical or cultural events. The research results in sequencing is what throws doubt on the effectiveness of infusing and integrating curriculum options.

Research findings in subjects outside the arts can also aid us. Let me list a few such findings with which you may not be familiar. We have evidence that students must know basic facts before they can demonstrate mastery of higher processes. We know the effectiveness of homework is tripled when it is graded and returned promptly to the student. Research indicates that when students learn one isolated idea after another the subject matter appears to the student to be arbitrary. This single finding is relevant to the arts when considering infusing the arts into the curriculum or using them to make other subjects more interesting. Cooperative learning is most beneficial when it does not occupy the entire school day. Mastery learning allows students to skip material they already know. Teachers are more effective than peers in offering correction and ideas for student improvement. Health educators have found it effective to help students reflect on and critically examine media messages, such as Joe Camel and the frequent and unprotected sex found in daytime TV dramas. Such a finding is applicable to music because of the strong influence of MTV on the music of adolescents. Terry Barrett and colleagues have been successful in preparing visual art students for controversial messages in visual arts. Physical education researchers now know that practice alone is insufficient to produce skill. Any practicing must be at an appropriate level of difficulty and must be focused. If practice conditions are too complex or too simple or too game-like, students will not perform the skills needed to improve.

Praise must be used sparingly to be effective. The most impressive finding from the research for me is not student-based but the research about teachers. Listen up: To learn new strategies, teachers require about 20 demonstrations, half of which should be live or videotaped with students. So much for the weekend workshop!

My eleventh point is that the arts are, in the end, different in important ways from each other. We have searched conscientiously for commonalities in philosophy, in outcomes, and even in assessment. In these areas we differ. We have asked the wrong questions and have been too narrowly focused. In trying to find commonalities that do not exist, we have become frustrated and sometimes inept. We have become more divided rather than more cohesive. Our record of cooperation in the training of the classroom teacher is embarrassing. (That task, however, is extremely complex as classroom teachers are more confident in their ability to handle the responsibilities of visual arts than those in music.) I have suggested numerous areas for cooperation ranging from policy to research. However, we must also claim our own territory and in so doing we must also ask a few crucial questions. Together, we might ask about the importance of self-education in the arts. Is it the opportunity to unobtrusively and quietly learn from an audiotape that has made museum attendance so attractive? Do students prefer to learn on their own in a practice room? Are there fears of failure, ridicule, and potential embarrassment in much of arts education? By middle school and thereafter adolescents seem to take one of two paths: on the less-crowded path, the failure to recognize a famous musical composition, a quote from Shakespeare, an obvious Albrecht or the pas de deux from "Le Corsair" is not culturally acceptable; on the more widely traveled path, the recognition of any of the above items in the presence of ones peers is to be avoided at all costs. The arts seem to possess a certain quality that the developing young person uses as a kind of yardstick to judge himself/herself or others, whether as a positive or negative measure depending on how the young person has been acculturated. Such questions as these seem to apply to all the arts; even while we recognize that each art is different from the others, we also reiterate that the arts are different from other aspects of life and, therefore, arouse unique reactions and perhaps demand unique teaching approaches.

11. We need to rethink the role of the varying kinds of arts education in the schools. Our curricula and objectives have changed little in the past half-century during which the availability of the arts outside the school has increased dramatically. Chicago's Field Museum, like the Smithsonian and others, regularly features major and minor cultures. In a recent display on the Cajun and Zydeco Indians, the Chicago Cajun Aces gave regular performances of the music of these tribes along with their art and dances. To what extent have museum education and similar community opportunities replaced or changed the role of the school? If competency, and not seat time is a criterion, are we willing to excuse large numbers of students from required courses? The question is especially relevant in music where a large percentage of students study or participate outside of school in quality music experiences ranging from piano lessons to children's choirs. Securing the answer to this question may lead us into many interesting nooks and crannies. The teaching issues are far more substantive than the change of curricula to avoid confrontation. Here the curriculum is radically changed to reach the most deficient student. General music for K-6 instruction is focused on reaching those students who do not possess minimum knowledge and skills. With the class as the instructional organizer, the students with talent, interest, and prior achievement become bored and even disruptive, leading to a failure to attain substantial accomplishments with either the interested or uninterested.

And finally, we face the greatest opportunities and challenges in teacher education. Our common problems are the relationship of arts education training to schools of education, the role of the classroom teacher, and the appropriateness of various teacher education reform plans such as Holmes, Carnegie, Goodlad, and state teacher education plans legislated by unknowing lawyers. Is a liberal arts degree appropriate? Are the NCATE recommendations positive? How much studio art shall be required, recognizing that studio art is what college students want to study? What matriculation qualifications, if any, should be required for teacher education and/or certification? In music, the entrance standards of performance for music education could not be any wider. To enter teacher education at Eastman School of Music or the New England Conservatory in piano, one must have studied piano privately for 10 years. To enter music education at South State College as a tenor, no prior instruction is needed (that is almost true at Eastman as well!). Teacher education can become only more diverse and varied unless we — you and I — are willing to wrestle with critical questions and work cooperatively in many areas.

To return to Woodrow Wilson: He presented his idealistic Fourteen Points hoping to change the world. As we consider the preceding 13 points we have more modest goals certainly, but ones that need urgent address. The task is formidable but when discouraged let's remember Margaret Mead's admonition: "Never doubt that a small group of thoughtful, committed citizens can change the world; its the only thing that ever has."

Drumbeat Opening, USM Drum Corp

Research Findings: Proven Instructional Strategies

1. Students must know the facts of the subject as a prerequisite to understanding and demonstrating mastery of the higher process.

2. Children under the age of 18 spend approximately 92 percent of their time outside of school under the influence of their parents; thus, the hope is that parents will exercise critical review of television viewing, will promote deferral of immediate gratification, and will show affection and interest in learning.

3. Effects of homework are tripled when the homework is graded. Homework requires a teacher to assign it and provide feedback, a parent to monitor it, and a student to do it.

4. Skillful classroom management focuses on curricular goals.

5. Direct teaching is most effective when there is a systematic sequencing of lessons, presentations of new content and skills, guided student practice and use of feedback, and independent practice by students.

6. If students learn one isolated idea after another, the subject matter may appear arbitrary.

7. Teaching one student, or a small number of students with the same abilities and instructional needs, can be remarkably effective (we don't say "tracking").

8. Mastery learning can save learners' time and enables faster learners to skip material they already know.

9. Cooperative learning among self-instructing groups can support and increase each individual's learning; but should not take up the entire school day.

10. Materials should be just beyond the learner's current capacity. Foreign language research finds that visuals, body language, and context clues promote student understanding.

11. Teachers are better than peers at assisting students, because peers tend to give poorly formed and communicated messages.

12. Full cultural understanding is unlikely to take place in the classroom as students need the experience of being in the target culture and experiencing it.

13. Finding out what students know and can do in their new language requires multiple sources of information and differing types of assessments.

14. Research cannot and does not identify the right or best way to teach, nor does it suggest that certain instructional practices should always or should never be used.

15. Learners must be actively engaged.

16. New knowledge builds on previous knowledge.

17. Classroom tasks should closely parallel real-life tasks, and these should be meaningful, purposeful, and rooted in context.

18. Approaches to assessment should reflect the complexity of integrating knowledge and skills into performance.

19. Health educators find that they need to make students aware of negative peer influences, be cognizant of strategies to confront and reject peer pressures, and enable students to select and engage in positive health behaviors.

20. Teachers need to help students develop and demonstrate effective interpersonal and communication skills to resolve conflicts peacefully.

21. Health educators find that they must help students reflect on and critically examine media messages.

22. Reading, writing, oral language, and literature consumes 60 percent of school time at the primary level and decreases to 17 percent at the secondary level.

23. Reading researchers want large blocks of time within the school day to read and then to discuss the material with the students. Social time for reading is desired.

24. Most research on organizing instruction into broad themes has been successful with preschool students. Results with older students are not yet available.

25. While literary selections can engage children's interests as they begin to read, experience with factual and scientific prose is also important. Similarly, overemphasis on personal writing to the neglect of informative or factual writing can limit students' overall growth in ability to compose.

26. Assessments should measure what teachers teach and what students learn.

27. Most students do not listen well. A common list of suggestions for improved listening includes

1. Resist distractions.
2. Find areas of interest.
3. Stay alert.
4. Identify the speaker's purpose and adapt to it.
5. Listen for themes, not facts.
6. Plan to report the content of the message to someone else within 8 hours
7. Develop note-taking skills.
8. Take responsibility for the success of the communication interaction

28. Mathematics, with all of its research, had no more findings than the arts. Findings include:

1. Using calculators helps learning.
2. Small group learning is effective.
3. Providing time and opportunity to learn is important.
4. Getting an intuitive feel for numbers is important — over 90 percent of the computation outside the classroom is done without pencil and paper, using mental computation, estimation, or a calculator.

29. Physical fitness findings:

1. Practice alone is insufficient.
2. Practice must be at an appropriate level of difficulty and be focused on the attainment of educationally sound objectives.

30. If practice conditions are too complex or too game-like, students will not be able to perform the skills necessary to improve.

31. Students do not learn the complex skills necessary to participate in a game by simply playing the game. One must use simple to complex, part to whole, and whole to part sequencing. When progressions are inappropriately sequenced, student performance may actually regress.

32. Cognitive processing is important in anticipating, planning, regulating, and interpreting motor performance.

33. Students often stop concentrating when the task becomes repetitive or is not adjusted to reflect learning.

34. To expedite skill learning:

1. Signal for students' attention.
2. Make instructions clear and understandable.
3. Check with students frequently to be sure they have understood the directions.
4. Structure and sequence the task so students focus on the critical components.
5. Summarize and repeat information to be sure that all students have heard the information and can use it to enhance performance.
6. Monitor and evaluate student performance throughout the task.

35. Students are most successful in acquiring new motor skills during the preschool and elementary years.

36. Teachers must be held accountable for the quality of their programs.

37. Science: all of the strategies suggested except computer simulations require additional time to implement in the classroom.

38. The most effective form of cooperative learning appears to occur when students are encouraged to cooperate within their group but to compete with other groups within the class.

39. Wait time after questions is generally effective, but the better students become more apathetic when the wait time is increased, e.g., in high school physics classes.

40. Increasing the wait time after questions from three to seven seconds results in longer student responses, more unsolicited responses, more student questions, more responses from the less capable, and more speculative responses.

(41. through 44. are findings from social studies.)

41. Students taught in thoughtful classrooms with atmospheres that promote higher order thinking will find social studies to be challenging and engaging.

42. Praise should be used sparingly in reacting to student responses.

43. Results from student participation in the community are tentative, but the consensus of the participants, the community, their parents, and their teachers is that community participation is a powerful learning experience.

44. Social studies advocate constructivism teaching; however, they state that most of the research has been done in science and mathematics but nevertheless seems clearly applicable to social studies instruction.

45. Changing the elementary math curriculum without simultaneously changing assessment and instructional skills of the teacher led to only partial implementation of the new curriculum.

46. Teachers require about 20 demonstrations of new strategies, approximately half of which should be videotapes of students.

47. Even with the above emphasis, fewer than 10 percent of desired new instructional practices will be added to the teachers' repertories unless workplace redesign is undertaken.

(48. through 64. are findings from the arts.)

48. Correct use of the body is necessary for achievement of acceptable performance standards in the arts.

49. Performance skill is enhanced through systematic instruction based upon principles derived from the motor and psychomotor domains.

50. Direct instruction, including modeling, leads to not only greater production/performance skill but also improvement in understanding the art form.

51. Chunking to form pitch and rhythm patterns leads to improved musical memory.

52. Teaching visual/spatial skill together with historical/technical information enables students to comprehend and respond to visual art on a two-dimensional plane.

53. Providing immediate feedback to individuals whether performing alone or in a group is superior to delayed, group, or no feedback in promoting artistic skill development.

54. The ability to read, interpret, and understand an art discipline's symbol system enables students to participate more fully and more independently in that art.

55. The use of visual and aural thinking improves performance, creation, and discrimination in arts education.

56. Creating a story to be acted out by themselves and others improves students' language arts skills, usually improves self-concept and peer relationships, and contributes to a wider and deeper imagination.

57. Systematically following a sequence of activities relative to an art work enables students to learn the process of arts criticism.

58. The use of syllables and nonverbal gestures leads to the ability to read musical notation.

59. Writing and/or reflecting about one's own (and others') performance/production experiences heightens discrimination and improves future performance.

60. Individual participatory experiences in the arts lead to better understanding and higher level skills than experiences that involve only group experience

61. Specific questioning techniques lead to an understanding of art products and the process of creating them.

62. Focus on one art form provides greater achievement in that art form than an integrated instructional mode.

63. The use of examples and experiences in the arts makes other academic subjects more accessible, more interesting, and more meaningful than a content-pure presentation.

64. Production experience in the arts such as singing, playing, drawing and painting, acting, and dancing enhance motivation and self-concept and improve attitude toward school among special education students.

Standards for Arts Education: Knowledge or Knee-Jerk

by
Alan Morgo

I. Introduction

My special thanks to Dr. Tom Brewer, Ms. Darlean Morris, and Mr. Ernie Cowart of the University of Southern Mississippi. Each has been helpful in facilitating my appearance before you today.

Concerning the conference theme, *Drumbeat '96*, there are three features of this conference which I find particularly noteworthy: 1) A collaborative effort of six or seven different groups (not easy, even in the Arts Community, to obtain full agreement between the Art Educators Association, Alliance for Art Education, Music Educators, Dance Education, Theatre Educators, private foundations willing to support arts initiatives, state and local education officials, and university folks trying to organize such a potpourri of interest must be a lot like trying to herd cats-a task not easily accomplished; 2) This conference includes an action agenda, (i.e., participants should produce something—i.e., action plans and a means for monitoring change); and 3) This meeting represents a great opportunity for networking and resource building.

It will be my purpose today to make clearer the connection between your role as proponents of the arts and the establishment of art education standards within the public schools. If art education standards are to be implemented in Mississippi (or New Mexico) classrooms and schools, it will require the concentrated and unflagging support of arts and arts education organizations, trade and professional groups, elementary/middle/secondary, post secondary, university personnel, and the support of performers and artists themselves. If these groups are able to come together to support standards in art education, they will become a catalyst for transforming education for all students and, most importantly, help transform public schools and teacher preparation.

II. Definition of Terms

Before explaining the title of these remarks (Standard for Art Education: Knowledge or Knee-jerk?), let's discuss a common lexicon. A content standard is a broad description of knowledge and skills that students should acquire–usually in a particular subject (i.e., math, science, the arts, social studies). A benchmark is a statement of what students should know and be able to do by a particular point in school, i.e., by the end of the fourth grade, or eighth grade, or twelfth grade. Content standards are designed to provide coherent structure to guide curriculum, instruction, and assessment. I believe the main reason for developing standards is out of a sense of fairness so students will know what is expected of them and so teachers and parents and a community can agree on desirable products of the schooling process.

While the strategies needed to teach skills and knowledge will differ widely across classes, schools, and states, the standards are intended to be a means for unifying and communicating expectations of student learning. I view standards as a means for defining values in our education system. What do you value in arts, in science, in math? Hopefully, your standards in Hattiesburg, or in Mississippi, reflect what your people value.

How do standards fit in a public school system? I answer that question based on a belief that the quality of student learning will continue to improve only if three essential components are in place: high expectations of students, reasonable assessments of student learning, and responsible accountability for all. So, what does the adoption of arts standards mean to you?

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If you're a student:
- Standards let you know what is expected of you
- Standards serve as goals to help you plan for your future
- Standards lead to improved learning experiences
- Standards provide additional challenges for those students already performing successfully
- Standards clarify expectations of achievement for students who are struggling

If you're a parent:
- Standards provide an overall picture of what your child is being taught
- Standards will provide you with a road map to help chart your child's progress in school
- Standards promote communication about shared expectations among students, educators, and families

If you're an educator:
- Standards provide a focus for developing curriculum, instruction, and assessment plans
- Standards will promote sustained professional development which is crucial to the success of schools

If you're a college educator:
- Standards provide a common language for talking about learning and teaching
- Standards provide educators with clear knowledge about what is expected of students
- Standards promote discussion of the importance of diversity in instruction and assessment

III. Arts Standards: Knowledge or Knee-Jerk

It is now time to explain the rather unusual title of my comments today. In fact, I've been wondering how I would explain this title! Let me begin by sharing with you my version of the history of national standards in art education. In 1989, President George Bush and the chairman of the National Governors Association, Governor Bill Clinton, agreed to a national conference intended to result in the establishment of a limited pool of national education goals. The historic conference in Charlottesville, Virginia resulted in six national goals. Unfortunately, there was no reference to the arts in this first effort. By March of 1994 President Clinton had signed the federal legislation, "Goals 2000: Educate America Act", which expanded the six national goals to eight and included a reference to art. Further, within the Goals 2000 legislation, national standards were to be developed for various curriculum and content areas thus legitimizing the work of about a dozen different national groups and organizations. These national standards were to become voluntary standards for states and local school districts to consider.

When the 104th Congress was seated in January of 1995, the direction of national goals and standards was altered. Mixed messages were sent to state and local school systems with regard to the priority and value of national goals and national education standards. Nonetheless, most states and many school districts have proceeded with efforts to establish or upgrade standards of student performance.

I had the opportunity to work with two of the national standards efforts. The history standards, as you may recall, received much discussion and criticism. Many viewed the national history standards as having been subjected to

revisionists' influences and did not reflect what had traditionally been valued in U.S. history courses. On the other hand, the national arts standards were developed with a broad variety of participation and are recommended to you for your consideration. They are not likely to be adopted wholly in Mississippi - they haven't been in New Mexico but they do provide a tool a resource a description of knowledge deemed by many art educators as important for student learning.

An inappropriate, or wrong minded, or knee-jerk reaction to the national art standards would be to reject them out of hand (simply because they are national standards) perhaps an equally inappropriate (or knee-jerk) reaction would be to expect local or state policy leaders to embrace them (adopt the national art standards without careful review by the communities expected to implement them).

The arts have emerged from the education reform movement of the last decade as a vital partner in the continuing effort to provide our children with a world-class education. The standards are a crucial element in that enterprise.

Almost alone in the industrialized world, the United States has no national curriculum. But national standards approach the task of education from a different angle; they speak of competencies, not a predetermined course of study. The need for standards arises, in part, from the recognition that we Americans can never know how well our schools are doing without some coherent sense of results. We recognize an obligation to provide our children with the knowledge and skills that will equip them to enter society, work productively, and make their contributions as citizens. In short, we need the clarity and conviction to say, "This is what a student should know and be able to do." At the same time, in spite of our disparateness Americans understand that. At the core, we are one country. As the education reform movement has recognized from the beginning, we need national goals–statements of desired results–to provide a broad framework for state and local decision making.

But the most important contribution that standards-setting makes lies in the process itself. In setting them forth, we are inevitably forced to think through what we believe and why. The process refreshes and renews our interest in and commitment to education in general and to what we believe is important in all subjects.

IV. So What? (Call to Action)

The question, stated in more specific terms is, "Why should you as an arts educator (or simply as a proponent of the arts) be moved to action in the great debate concerning arts standards?" First, if you don't take action and get involved with this matter, it looks as if others may not become engaged either. Considerable data supports this conclusion. The Harris Alienation Index is a measure of the nation's self-concept which asks questions like whether people in power take advantage of people not in power and whether what you think counts very much. Every year since 1966 more Americans feel alienated and disengaged from the decisions that affect them. An equally important measure of school engagement is participation in PTAs. It is dismaying to discover that the proportion of American parents organizationally engaged with their children's schools dropped by more than half between 1960 and 1975 and it has recovered little since then. My point? If you don't involve yourself in the public policy discussion concerning arts standards, will others?

You may wish to consider three challenges as you develop your agendas for action.

1) Determine the status of arts education standards in your school, school district, and state. Are you satisfied that expectations of students are reasonable and clear? Have arts standards been adopted by state and/or local officials? Do they reflect a comprehensive art program, i.e., visual and performing arts? Do people in your community take the uninformed view that the arts are an academically soft area of study-excellence or quality in art is only a matter of opinion (and one is as good as another)-becomes an excuse for minimizing art education. Arts standards are important in your schools and communities because they intrinsically state that the arts have academic standing, that knowledge and skill matter, and that these things can be measured in some way not always with a pencil and paper test but perhaps through an informed critical judgement, which leads me to the second of the challenges: the demand for assessment.

2) Challenge two relates to student assessment in the arts. If standards are clear so must be assessment. In my experience in public education, I have found three truisms: a) we measure what we value in education; b) art educators often believe just the opposite (i.e., the arts cannot be adequately measured especially for groups); and c) we must redefine assessment to include measurement of student performance. Because arts education places great value on personal insight, individual achievement, and group performance, those of us in education must be able to assess these things; otherwise, it will be impossible to know whether the standards are met. We should not succumb to the temptation to simply accept that student knowledge and skills in the arts can only be evaluated by art instructors in a classroom setting, to do so reduces the societal and school value of the arts-again what we measure is what we value. Are the arts part of your local district or statewide student assessment program? Are efforts underway to develop performance measures, portfolios, or authentic assessments beyond the traditional paper and pencil tests?

3) My third challenge relates to expanding resources in the arts. Obviously, the immediate resource before you today is "*Drumbeat '96*". What a great opportunity to expand your network of people and organization committed to improving arts education. Please take note of the fact that the National Association of State Directors of Art Education (New Mexico's Vicki Breen is president of the association) will be meeting in New Orleans in March (17-22). There will be special sessions on arts standards and student assessment as features of the conference.

V. Closing

The success of our children depends upon creating a society that is both literate and imaginative, both competent and creative. In a world exploding with information and experience, in which media saturate our lives with powerful images at every turn, it is critical that schools and communities provide the tools not only for understanding their world but also for contributing to it. Without the arts to help shape students' perceptions, young people stand every chance of growing up culturally disabled.

What happens in the schools will require the active support of arts organizations, performers, arts educators, and other allies if arts standards are to be organized, delivered, and assessed. I believe arts standards can be a lever with public perception, and teacher education as well, and make a transforming impact across the entire spectrum of public education – BUT ONLY IF ARTS STANDARDS ARE IMPLEMENTED.

Chief Seattle, a Native American from the Pacific Northwest, has earned the final quote of my remarks:

"This we know. All things are connected like the blood that unites us. We did not weave the web of life. We are merely a strand of it. Whatever we do to the web, we do to ourselves."

I interpret Chief Seattle's comments to mean, in this context, that the arts represent the web of life. If we are unclear about what we expect arts education to provide by way of skills, knowledge, and attitudes for our students, we will be equally unclear about the interconnections which make up the "web of life."

Stirring the Nest for Dreams

by John Paul Batiste

1-SONG...IT DON'T MEAN A THING IF IT AIN'T GOT THAT SWING...(repeat2) ...DO-WA

DE-BOP-DO-WA-DEBOP DO-WA DO WA DO-WA-O-O...OO-O-O O

2-SONG...O'FREEDOM....O-O'FREEDOM...O-O'FREEDOM OVER ME, AND

BEFORE I'LL BE A SLAVE, I'BE BURIED IN MY GRAVE, I'M GOING HOME, TO MY

LORD, AND BE FREE...(repeat 2)

SO WHAT IS THE NEWS OF THESE SONGS!

AS LIFE BEGAN IN A GARDEN OF EDEN, WE MUST REMEMBER THAT WE ARE IN IT

STILL. HOW WE STIR IT WILL DETERMINE WHETHER OR NOT, AND HOW WE WILL PREVAIL AS HUMAN BEINGS...

I AM GRATEFUL FOR THE PRIVILEGE TO VISIT WITH SO MANY INDIVIDUALS WHOSE LIVES AND COMMITMENTS BRING SUCH JOY, OPPORTUNITY, FULFILLMENT, AND CONNECTIONS TO SO MANY. IT HAS BEEN SAID THAT THROUGH ARTS OUR "HOPES ARE TURNED TO LIGHT."

ART IS A PLACE WHERE OUR "CAPACITY TO MAKE CONNECTIONS HAPPEN," AND IT IS A SPECIAL PLACE WHERE WE CAN WORK WITH PARADOX AND TOLERATE AMBIGUITY; IT IS A PLACE WHERE WE CAN WORK TOGETHER IN MULTIPLE NETWORKS OF DIVERSITY TO ACHIEVE ACTUALIZATION FOR THE WHOLE (B. S. FLOWERS) OF OUR BEING.

THERE IS ELOQUENT EVIDENCE THAT "THE ARTS ARE OF GREAT IMPORTANCE IN EVERY SOCIETY. THEY ARE A RENEWING FORCE" WHICH ADVANCE THE ULTIMATE PURPOSE OF ALL THE AGES OF THIS LIFE ITSELF; THE ARTS ARE THE BEACONS AND BENCHMARKS WHICH PREPARE US FOR CREATION AND REALIZATION. THEY REPRESENT AND INTERPRET A CULTURE'S HISTORY, ITS VALUES, BELIEFS, MYTHS, AND ITS CIVILIZATION'S ASPIRATIONS. THEY DO SHOW US HOW GREAT CIVILIZATIONS HAVE LIVED AND DIED.

AS WE ARE IN A GARDEN STILL, WE HAVE BEEN GIVEN REASON, CHALLENGE, TEMPTATION, ACCOUNTABILITY, AND FORGIVENESS. EACH ONE OF US MUST ASK OURSELVES, WHO AM I? WHY AM I HERE? CAN I BE JUST, WILL I BE JUST, HAVE I BEEN JUST TO THE GREATER VISIONS SHARED BY THE MULTITUDE OF THE LEARNED WHO HAVE SHARED THIS PLANET BEFORE US? WILL WE BE JUST TO HUMAN KIND WITH THE FOOTPRINTS WE LEAVE FROM OUR PASSAGE HERE?

MAYA ANGELOU HAS SAID THAT WE MUST ALL "TAKE FULL RESPONSIBILITY FOR THE TIME WE TAKE UP AND THE SPACE WE OCCUPY ON THIS PLANET." THAT "WE MIGHT BE THE VERY LAST GENERATION ON THIS PLANET TO GET ON WITH THIS EXPERIMENT CALLED LIVING." "OUR CHILDREN ARE MESSAGES TO A FUTURE THAT WE WILL NOT SEE" OR WALK IN.

WE LIVE IN A TIME ACCENTED BY OVERWHELMING HOMELESSNESS, ALARMING DROPOUT RATES, CONSTERNATING SELFISHNESS, AND GREED, GREAT ARROGANCE AND SOCIAL DISTANCES, DISPIRITED WORKERS, DISASTROUS HEALTH PROBLEMS, OVERWHELMING TECHNOLOGIES, HIGHLY COMPETITIVE OPPORTUNITIES, AND EXPANDING GLOBAL ECONOMIES. WE ARE MUCH TOO FREQUENTLY DISAPPOINTED BY PUBLIC LEADERSHIP IN RELIGION, EDUCATION, BUSINESS, AND GOVERNMENT. WE RECOIL AT QUESTIONABLE ETHICAL PRACTICES IN LAW AND LOVE WHICH HAUNT OUR ABILITY TO TRUST UNDERSTAND AND FORGIVE.

AN OVERWHELMING MAJORITY OF THIS NATION'S PEOPLE SPEAKS WITH LITTLE CONFIDENCE OR SECURITY OF ANY LEVEL OF OUR GOVERNANCE, ITS LEADERS OR WORKERS. THEY ARE MISTRUSTFUL OF ALL MEDIA, DOCTORS, LAWYERS AND THE BUSINESS COMMUNITIES.

HOWEVER, RECENT POLLS BY LOUIS HARRIS SUGGEST THAT OVER 67 PERCENT OF AMERICANS SUPPORT LOCAL GOVERNMENTS GIVING FOR THE ARTS, 63 PERCENT BELIEVE THAT STATE GOVERNMENTS SHOULD SUPPORT THE ARTS AND 57 PERCENT FAVOR FEDERAL SUPPORT OF THE ARTS.

DOES IT NOT SEEM SOMEWHAT IRONIC, THAT IN THE MIDST OF SUCH CYNICISMS, SUCH AN IMPORTANT EXPRESSION OF SUPPORT EXISTS FOR THE VALUE OF CREATIVE CAPITAL, IN SO MANY COMMUNITIES AROUND THIS COUNTRY? DOES THIS REALITY NOT FURTHER REQUIRE THAT WE EXAMINE EVEN MORE PROFOUNDLY AMONG OURSELVES, THE QUESTION OF WHY THEN ARE THE ARTS IN SUCH INCREDIBLE STRUGGLES AMONG THEMSELVES, FOR WHAT LITTLE THAT IS AVAILABLE? WHY IS IT THAT REAL GIVING TO HUMAN ENRICHMENT, AND THE ARTS IN THIS NATION AND IN OUR COMMUNITIES, FINDING THEMSELVES AND THEIR PURPOSE IN SUCH TENTATIVE STATES?

AT ALMOST EVERY CONCEIVABLE TURN, THE PUBLIC VALUE, WORTH AND PLACE OF PUBLIC INVESTMENT IN SOCIAL, CIVIL AND HUMANIZING WORK FINDS ITSELF IN UNHEALTHY DISCUSSIONS OF DISMANTLING AND DISSOLUTION.

EZRA POUND HAS SAID, "THAT WHICH ONE LOVES REMAINS." I HAVE COME TO KNOW THAT THE POWER AND LIGHT OF ART CAN HURL US ACROSS CONSTRAINING BARRIERS OF INDIFFERENCE. THIS WORK IS ALWAYS EXTENDING A WORLD OF IDEAS WHICH SHADES OUR IMPERFECTIONS. WE KNOW WELL THAT THE HUMAN INHERITANCE IS ACCENTED BEYOND WAR BY ITS IDEAS AND CREATION. IT IS UPON SUCH PRINCIPLE THAT WE PREVAIL.

GARCIA LORCA HAS SAID OF ART, "THAT THE SONG, POEM, THE DANCE, THE PICTURE IS ONLY WATER DRAWN FROM THE WELL OF THE PEOPLE, TO BE POURED INTO A CUP OF BEAUTY, SO THAT IN DRINKING, THEY MAY DRINK OF THEMSELVES".

TODAY, WE ARE NOT THE EXCEPTION TO THAT HISTORY, WE CONTINUE IT! AS WE HAVE RECOGNIZED, EXPERIENCED AND TRIED TO MODERATE THE MULTIPLE DEFICITS THAT CHALLENGE THE ESSENTIAL ELEMENT OF OUR LIVING AND PUBLIC LIFE, OUR LEARNING AND QUEST FOR A MORE EMPATHETIC CIVILIZATION IS FACED WITH DEFICITS WHICH HUNGER FOR MORE THAN FOOD AND HUMAN AND FINANCIAL RESOURCES. THERE IS A GROWING NEED AMONG ALL OF US FOR GREATER UNDERSTANDING, EDUCATION, COMMITMENT, IDEAS AND COURAGE.

THE CRITICAL ABSENCE OF CONSISTENT PUBLIC AND PRIVATE SECTOR LEADERSHIP, WHICH ACTIVELY AND PUBLICLY SUPPORTS THE IMMENSE VALUE, CIVIL STRENGTH AND WORTH OF THE ARTS AND CULTURE, MUST COMMAND OUR COLLECTIVE BEST EFFORTS TOWARDS A RENEWED EDUCATION AND HEIGHTENED AWARENESS.

KNOCK KNOCK KNOCK(3 TIMES) SO, WHAT IS THE NEWS OF THIS DRUM! WHAT IS THE NEWS OF THE DANCE! THE NEWS IS..... HE, WHO CANNOT DANCE WILL SAY THAT THE DRUM IS BAD..... THE NEWS IS..... WE MUST NOT ONLY COME TOGETHER TO BRING PRAISE TO THE MIGHTY AND THE STRONG..... WE COME NOT ONLY TO PRAISE THOSE WHO GATHER MEAT!

THE NEWS IS.....
WE COME AS WELL
TO PRAISE THOSE WHO DANCE,
THOSE WHO BRING STORIES AND RAISE IMAGES FROM WOOD
WE COME AS WELL TO PRAISE THOSE WHO PAINT AND MAKE
MUSIC, AND THOSE WHO SCULPT AND GIVE US SONG.....

THE NEWS IS THE REASON FOR OUR LEARNING AND BEING IS TO STIR THE NEST FOR DREAMS. TO DREAM "DREAMS THAT NEVER WERE," WHICH STIRS US TO ASK THE QUESTION, "WHY NOT? ".

AT THE BEGINNING OF THIS NEW MILLENNIA' S DAWN, THE SIGNS OF THESE TIME URGES US TO RE-EXAMINE THE PLACE TO WHICH OUR HISTORICAL AND CONTEMPORARY REASONING, REGARDING LEARNING AND ITS POSSIBILITIES, HAS BROUGHT US. IT WOULD SEEM TO ME THAT OUR INSTINCT AS HUMAN BEINGS IS TO COMMIT OURSELVES TOWARDS RENEWAL. WELL, JUST HOW FAR HAVE WE COME IN OUR MARCH ACROSS THIS EARTH, TO ERASE THE MARGINS THAT DISTANCE US FROM ONE ANOTHER'S EMBRACE.

IT SEEMS TO ME THAT WE HAVE COME TO A TIME WHICH REQUIRES US TO COMMIT TO RE-INVESTMENT OF OUR PASSIONS, AND TO DISCOVER OUR COURAGE FOR EMPATHY, UNDERSTANDING OF DIFFERENCE, CIVILITY, JUSTICE AND LOVE.

IT SEEMS TO ME THAT WE ARE IN SEARCH OF A NEW COMPASS FOR OUR DREAMS. THE GREAT INSTINCT OF OUR WORK IS TO UNLEASH OUR FEELINGS FOR UNDERSTANDING AND CIVILITY. ITS PRIMARY PURPOSE IS TO AUDIT OUR ACHIEVEMENTS AT REASON ABOVE THE MATERIAL OF OUR MISFORTUNES; TO GIVE LARGER WINGS TO THE VOICES OF OUR UNIQUE SOULS.

YET THERE IS AN ABUNDANCE OF TERRIFYING EVIDENCE THAT "HUMANITY IS
MOVING EVER DEEPER INTO CRISIS—A CRISIS WITHOUT PRECEDENT AND AS
FURTHER STATED BY BUCKMINISTER FULLER, "NINETY NINE PERCENT OF
HUMANITY DOES NOT KNOW THAT WE HAVE THE OPTION TO MAKE IT ON THIS
PLANET AND IN THE UNIVERSE"

WE HAVE LEARNED FROM OUR TEACHING ACADEMIES THAT THE "RENAISSANCE AND ROMANTIC ANCESTORS ALL TURNED TO THE PAST FOR A RENEWAL OF THEIR IDEAS AND IMAGINATIONS"; I BELIEVE THAT TODAY WE ARE IN GRAVE NEED FOR JUST SUCH A RENAISSANCE OF OUR OWN REBIRTH OF ANCIENT WISDOM AND PRACTICES ACCOMMODATED TO OUR OWN SITUATION.

AS THE EMOTIONAL COMPLAINTS OF OUR TIMES SPEAK, THEY TELL OF EMPTINESS, MEANINGLESSNESS, VAGUE DEPRESSION, DISILLUSIONMENT ABOUT MARRIAGE, FAMILY AND RELATIONSHIP, A LOSS OF VALUES, THE YEARNING FOR PERSONAL FULFILLMENT AND A HUNGER FOR SPIRITUALITY.

IT WOULD SEEM THEN THAT THE WORK OF LEARNING IS TO PREPARE US TO PURSUE THE CRAFTING OF THE SOUL WHICH ENCOURAGES LIFE TO BLOOM. KNOWLEDGE AND ITS ABSENCE IS THE DARKNESS AND LIGHT WHICH REVEALS THE DEPTHS AND GRANDEUR OF WHAT HUMAN LIFE CAN BE OR NOT.

SO HOW DO WE BETTER DISCOVER AMONGST OURSELVES, THE COURAGE TO

NAVIGATE OUR DESTINED TRIP ACROSS THE TOP OF THE WATERS, WHICH CAN

TAKE US OFF OF THE CROSS OF LIVING? AS WE HAVE LEARNED FROM THE

CARRIAGE OF THE CROSS, THE GREATEST STRENGTH OF DUST IS IN ITS ABILITY

TO RISE! MAYA ANGELOU HAS SAID, "THAT YOU MAY TROD ME INTO THE DIRT WITH YOUR BITTER AND TWISTED LIES, BUT STILL JUST LIKE DIRT I'LL RISE."

IT WOULD SEEM THAT WE MUST MORE SUCCESSFULLY MAKE ACCESSIBLE AND ACHIEVABLE, THE DREAMS AND JOURNEYS WHICH SUMMON AND VALUE THE CHALLENGE, OPPORTUNITY AND POTENTIAL OF OURSELVES AND ONE ANOTHER.

THE RICHEST SPOTS FOR UNBELIEVERS AND HOPELESSNESS IS ANY PLACE WHERE DREAMS ARE DEAD. WHEN WE GIVE DREAMS WE ENCOURAGE YEARNING FOR THE PLACE WHICH INSPIRES US; THE PLACE WHICH ALLOWS US TO CULTIVATE HOPE, AND CELEBRATE THE WISDOM AND EVIDENCE OF THINGS UNSEEN.

"ALL OF US AT SOME MOMENT, HAVE HAD A VISION OF OUR EXISTENCE AS SOMETHING UNIQUE, UNTRANSFERRABLE AND VERY PRECIOUS. THIS REVELATION ALMOST ALWAYS TAKES PLACE DURING ADOLESCENCE. SELF DISCOVERY IS ABOVE ALL THE REALIZATION THAT WE ARE ALONE: IT IS THE OPENING OF AN UNPALATABLE, TRANSPARENT WALL—THAT OF OUR CONSCIOUSNESS — BETWEEN THE WORLD AND OURSELVES. IT IS TRUE THAT WE SENSE OUR ALONENESS AS SOON AS WE ARE BORN, BUT CHILDREN AND ADULTS CAN TRANSCEND THEIR SOLITUDE AND CAN FORGET THEMSELVES IN GAMES OR WORK. THE ADOLESCENT, HOWEVER, VACILLATES BETWEEN INFANCY AND YOUTH, HALTING FOR A MOMENT BEFORE THE INFINITE RICHNESS OF THE WORLD. THERE THEY FIND THEMSELVES ASTONISHED AT THE FACT OF BEING, AND THIS ASTONISHMENT LEADS TO REFLECTION":

IF OUR REALITY IS HOPELESSNESS
WE WILL RAISE SITTING ROOMS OF CYNICS
IF OUR REALITY IS TO DREAM
IT IS POSSIBLE TO RISE
TO RAISE A RESTORING VISION
OF HUMANITY'S POSSIBILITIES
WE MUST BE RENEWING

EVERY INSTITUTION MUST HAVE A BASE OF PASSION TO RAISE ITSELF. AMERICA'S IS ITS CONSTITUTION. "WE HOLD THESE TRUTHS TO BE SELF

EVIDENT THAT ALL MEN ARE CREATED EQUAL AND ENDOWED WITH THE INALIENABLE RIGHTS OF LIFE, LIBERTY AND THE PURSUIT OF HAPPINESS. WHAT ABOUT WOMEN, CHILDREN, THE SPEAKERS OF DIFFERENT LANGUAGES AND THE DARKER BROTHER.

THE THREE R'S OF THIS DAY ARE RAGE, RESENTMENT AND THE CONTINUING RISE OF RACISM.

TODAY THIS NATION IS CONTESTING NOTIONS OF ITS PROMISE. OBSERVATIONS OF ECONOMY, SECURITY, ENVIRONMENT, HEALTH, EDUCATION, FAMILY, HUNGER, HOMELESSNESS, EXPRESSION, GOVERNANCE AND RELIGION DISQUIET US. NEW TECHNOLOGIES GAG US WITH THEIR REACH, BRILLIANCE, SPEED AND DISTANCE. PHOTOGRAPHS OF OUR FUTURES APPEAR TO BE ABSENT OF THE "DREAM CATCHERS" THAT MIGHT SECURE US TOWARD THE NEXT MORNING PULSE.

WE ARE IN SEARCH OF A "NEW COMPASS." WE ARE IN A TIME OF REPATTERNING OUR NOTIONS OF COMMUNITY, CIVILIZATION, VALUES, SECURITY, HUMAN RELATIONSHIPS, POLITICS, PROFIT, SPIRITUALITY AND LOVE. WE ARE IN POST-LITERATE UNDERSTANDING OF WORK, IMAGINATION, BELIEF AND CREATION.

WE ARE IN A PLACE WHERE OUR CULTURAL LITERACY HAS BEEN RENDERED INSUFFICIENT AND ONCE PROUDLY-PROCLAIMED DEMOCRATIC FREEDOMS ARE SHROUDED BY A CITIZENRY DECLARED AS VESSELS OF CLOSED MINDS. THE EDUCATIONAL EDGE ONCE EXCLAIMED BY OUR NATIONAL EDUCATIONAL SYSTEM IS THE CAUSE OF DISTURBING CRITIQUE. THE FORECASTS OF OUR ABILITY TO PROVIDE THE TALENT THAT BUSINESS WILL NEED TO FLOURISH IS NOT VERY ENCOURAGING.

I BELIEVE THAT THE GREATEST INSTINCT OF OUR WORK IS TO UNLEASH OUR POTENTIAL FOR GREAT ACHIEVEMENTS AND CIVILITY; TO AUDIT OUR ACCOMPLISHMENTS ABOVE THE MATERIAL OF OUR MISFORTUNE.

IT HAS BEEN OFFERED THAT "AFTER THE RATIONALIST NOTIONS" THAT THE

HUMAN RACE IS IN CONTROL OF ITS INVENTIONS; THAT OUR DOMINION OVER

NATURE IS COMPLETE, FINAL AND IN OUR OWN BEST INTEREST; AND THAT

WITH THE HELP OF SCIENCE, TECHNOLOGY AND FREE ENTERPRISE, HUMAN

BEINGS AND SOCIETIES WILL CONTINUE TO PERFECT THEMSELVES. WE KNOW

NOW THAT SUCH OBSERVATIONS ARE PATENTLY ABSURD, YET,WE CONTINUE

TO BEHAVE AS IF REASON, SCIENCE AND TECHNOLOGY MIGHT STILL TRIUMPH

AND PROTECT." AS BEYOND THE MYSTERY....

IT SEEMS TO ME THAT "IF WE ARE TO COMMIT OURSELVES TO MORE THAN

SURVIVAL ON THIS PLANET, WE WILL NEED NEW WAYS OF ENVISIONING OUR

RELATIONSHIPS TO SELF, TO OTHER PEOPLE AND TO THE NATURAL WORLD" AROUND US. "HOW A SOCIETY SEES AND CONSEQUENTLY HOW IT ACTS ARE A MATTER OF HOW ITS ARTISTS AND VISIONARIES HAVE SEEN THE WORLD."

THERE IS COMPELLING EVIDENCE THAT THE GREAT THINKERS OF "THE RENAISSANCE MADE CONTINUOUS EFFORTS TO RECONCILE MEDICINE AND MAGIC, RELIGION AND PHILOSOPHY, EVERYDAY LIFE AND MEDITATION, ANCIENT WISDOM AND THE MOST RECENT DISCOVERIES AND INVENTIONS. WE ARE DEALING WITH THE SAME ISSUES, EXCEPT THAT WE ARE FURTHER IN TIME FROM THE DAYS OF MAGIC AND MYTHOLOGY, AND FOR US, TECHNOLOGY HAS BECOME A BURDEN AS WELL AS AN ENORMOUS ACHIEVEMENT."

AS CANDLES LIGHT
THE EYES OF DARKNESS
A FLAKE OF SNOW
KNOWS THE FACES OF SPRING
ALL OF NIGHT
BELONGS TO ALL OF US
AS A SUNLIGHT BREAKS
ITS SONG
TO BRING US IN
ONCE AGAIN....(John Paul Batiste, 9/96)

SO HOW DO WE BETTER DISCOVER, AND FIND AMONGST OURSELVES, THE COURAGE TO NAVIGATE THE CELEBRATION OF TAKING OUR DESTINED TRIP ACROSS THE TOP OF THE WATERS AND OFF OF THE CROSS AS THE GREATEST STRENGTH OF DUST IS IN ITS ABILITY TO RISE!

IT WOULD SEEM THAT WE MUST RADICALLY RE-DEFINE, AND MAKE MORE ACCESSIBLE AND ACHIEVABLE, THE JOURNEYS WHICH DEFINE THE POTENTIAL OF OURSELVES AND ONE ANOTHER. WE ARE A WORLD COMMUNITY IN SEARCH OF MEANING. THERE ARE CHILDREN AMONG US WHO WILL SAY THAT LIFE IS NO PLACE TO DREAM. TELL ME THEN, JUST HOW WILL THEY SEE THE FUTURE THAT YOU AND I WILL LEAVE, BUT SHALL NOT SEE OR WALK IN?

CAN WE BETTER FULFILL OUR OBLIGATIONS TO A GREATER VISION OF OURSELVES AS WE ARE?

BEFORE US THERE ARE NOTICES THAT ALL THE WORLD'S POWER STRUCTURES

ARE IN THEIR TWILIGHT. OUR CHILDREN'S MUSIC SCREAMS OF DREAMS

DEFERRED. WHAT WILL THE BURDENED PATHS OF OUR LABORS LEAVE FOR

THE GENERATIONS TO COME? WILL IT BE MORE WINTERS OF LANGSTON HUGHES' SHARED DREAMS WHEN HE SAID

IT WAS A LONG TIME AGO
I HAVE ALMOST FORGOTTEN MY DREAM
BUT IT WAS THERE THEN,
IN FRONT OF ME;
BRIGHT LIKE THE SUN-
MY DREAM,
AND THEN THE WALL ROSE,
ROSE SLOWLY,
SLOWLY
BETWEEN ME AND MY DREAM.
ROSE SLOWLY, SLOWLY
DIMMING,
HIDING,
THE LIGHT OF MY DREAM.
ROSE UNTIL IT TOUCHED THE SKY-
THE WALL.
(Langston Hughes)

THIS MOTIF OF ANGST AS EXPRESSED BY THE WRITER LANGSTON HUGHES GIVES SPECIAL ACCESS TO THE VOICING DILEMMA OF THE ROADS TRAVELED BY SO MANY, FOR SO LONG, AND THE MULTITUDE OF OTHERS THAT STILL FIND THEIR WAY THERE.

IN A FURTHER LOOK AT PLACES UN-SEEN, DREAMS UN-DREAMED AND THINGS NOT BEEN, EDGAR ALAN POE WROTE.....

I HAVE NOT SEEN
AS OTHERS HAVE SEEN
I HAVE NOT BEEN
AS OTHERS WERE

ALL I'VE BEEN

I'VE BEEN ALONE.

(Edgar Alan Poe)

TO THIS SAME NOTION, LANGSTON HUGHES WAS FURTHER REVEALING WHEN HE WROTE "THERE' S LIABLE TO BE CONFUSION WHEN A DREAM IS DEFERRED."

WHAT HAPPENS TO A DREAM DEFERRED?

DOES IT DRY UP

LIKE A RAISIN

IN THE SUN?

OR FESTER LIKE A SORE-AND THEN RUN? DOES IT STINK LIKE ROTTEN MEAT? OR CRUST AND SUGAR OVERLIKE A SYRUPY SWEET?

MAYBE IT JUST SAGS LIKE A HEAVY LOAD OR DOES IT EXPLODE? (Langston Hughes)

IN THE DUSK OF THIS NEW COLOSSUS WE MUST MORE EFFECTIVELY QUESTION AND ERADICATE THE HURTS THAT BRING OUR MORNING'S BRILLIANT MOMENTS, TO SUCH DARK AND HINDERING CAVES?

O'WHERE IS THE HOPE OF HOPE

WHERE IS THE LOVE OF LOVE

SEE THE SERPENT

TOUCH THE DOVE

THERE LIES HOPE

THERE LIES LOVE

(John Paul Batiste)

LIFE IS A PLACE TO DREAM! IF OUR REALITY IS HOPELESSNESS WE WILL RAISE SITTING ROOMS OF CYNICS IF OUR REALITY IS TO DREAM IT IS POSSIBLE TO RISE (John Paul Batiste)

MY QUEST ON EARTH IS TO RAISE A RESTORING VISIONS OF HUMANITY'S POSSIBILITIES .

WE MUST BE FED FOR THE URGENT HUNGERS WHICH STALK US BEYOND OUR REQUIREMENT FOR FOOD. I AM SPEAKING OF THE HUNGER FOR UNDERSTANDING, THE HUNGERS FOR SECURITY AND FREEDOM, THE HUNGERS TO BE FED FROM LONELINESS, THE HUNGER FOR FORGIVENESS AND PEACE, THE HUNGERS FOR HEALING, COURAGE, JUSTICE, TRUTH, HOPE, FAITH AND LOVE.

IS THERE A CRITICAL PATH WHICH MIGHT CONNECT US TO A GREATER ABUNDANCE IN OUR LIVING AND PAST DANGEROUS DOUBTS?

I BELIEVE SOME OPPORTUNITY FOR US TO PREVAIL IN GREATER HUMANITY IS INSPIRED BY A THOUGHT FROM HOMER, AND THE AMERICAN POET, SAM WALTER FOSS, WHO WROTE A POEM ENTITLED 'THE HOUSE BY THE SIDE OF THE ROAD,' A PORTION OF WHICH READS:

"I SEE FROM MY HOUSE BY THE SIDE OF THE ROAD BY THE SIDE OF THE HIGHWAY OF LIFE, [THOSE] WHO PRESS WITH THE ARDOR OF HOPE [THOSE] WHO ARE FAINT WITH THE STRIFE, BUT I TURN NOT AWAY FROM THEIR SMILES NOR THEIR TEARS BOTH PARTS OF AN INFINITE PLAN; LET ME LIVE IN MY HOUSE BY THE SIDE OF THE ROAD AND BE A FRIEND..." (Sam Walter Foss) THE SENTIMENTS EXPRESSED WERE THOSE OF A CARING OBSERVER OF LIFE AND THE STRUGGLES OF OTHERS. ONE THAT DOES NOT TURN AWAY FROM THEIR TROUBLES, BUT POSITIONS ONESELF TO BE AVAILABLE TO HELP BY LIVING NEARBY THE ROAD THAT HUMANITY IS TRAVELING. IT IS A STEP TOWARD INVOLVEMENT, BUT ITS IMPLIED PASSIVE AND REACTIVE APPROACH BOTHERED ANOTHER POET, WALTER S. GRESHAM, WHO WROTE IN REPLY:

"AND I THINK, WHEN I READ OF THE POET'S DESIRE, THAT A HOUSE BY THE ROAD WOULD BE GOOD; BUT SERVICE IS FOUND IN ITS TENDEREST FORM WHEN WE WALK WITH THE CROWD IN THE ROAD.

SO I SAY; LET ME WALK WITH THOSE IN THE ROAD, LET ME SEEK OUT THE BURDENS THAT CRUSH, LET ME SPEAK A KIND WORD OF GOOD CHEER TO THE WEAK WHO ARE FALLING BEHIND IN THE RUSH.

THERE ARE WOUNDS TO BE HEALED.

THERE ARE BREAKS THAT WE MUST MEND

THERE' S A CUP OF COLD WATER TO GIVE

AND THE PERSON IN THE ROAD BY THE SIDE OF HIS FRIEND

IS THE PERSON WHO HAS LEARNED TO LIVE"

(Walter S. Gresham)

THE FORMER CHIEF JUSTICE, OLIVER WENDELL HOLMES, HAS SAID "WHAT LIES BEHIND US ARE TINY MATTERS, COMPARED TO WHAT LIES WITHIN US," AND IN MY VIEW, AS WELL, THAT WHICH LIES IN WAIT BEFORE US.

TO MOVE FORWARD IS AN ACT OF REASON, TO DO LESS IS AN ACT OF TREASON

WE MUST TAKE BETTER CARE AND CONTROL OF OUR SOULS' FUTURES AND ITS POSSIBILITIES WITH HOW WE LIVE, LEARN, PLAY AND WORK. WE DO REAP WHAT WE SOW.

WHO ARE THE PEOPLE OF WHOM I SPEAK? THE POET CARL SANBURG HAS SAID THAT "THE PEOPLE IS EVERYBODY, EVERYBODY IS YOU AND ME AND ALL

OTHERS! WHEN SHALL WE ALL SPEAK THE SAME LANGUAGE? DO WE WANT TO HAVE ALL THE SAME LANGUAGE? ... THE PEOPLE LISTEN... THEY WANT TO HEAR! "

RIGHT NOW I WOULD ASK THAT YOU LISTEN WITH ME ... LISTEN AS I HAVE

HEARD SOMEONE IS KNOCKING AT THE DOOR, THEY ARE SAYING: WE ARE THE

SONGS, THEY SAY "I DON'T WANT TO BE BITTER, I JUST WANT TO LIVE "

THEY SAY:

"COME BY HERE"

THERE IS HOPE

THERE IS TEARS

THERE IS WASTE

COME BY HERE

THERE IS LIVING

THERE IS DYING

THERE IS CARING

THERE IS DESPAIRING

THERE IS DOUBTING

THERE IS FAITH

THERE IS SHOUTING

O'WHERE IS LIGHT AND LOVE

THERE IS FEAR

COME BY HERE

THERE IS NURTURING

THERE IS SNARING
THERE IS SHARING
THERE IS SEEING
THERE IS BEING
THERE IS BELIEVING
THERE IS HATRED
THERE IS LOVE
O'WHERE IS LIGHT
WHERE IS LOVE
COME BY HERE
THERE IS THE SERPENT
THERE IS THE DOVE
(John Paul Batiste)

I HAVE COME TO KNOW OF THE MANY HUNGERS FOR FOOD, FAVORS AND

MONEY THAT MARK THE MANY PATHS WHICH SURROUND US. I HAVE COME TO

KNOW AND FEEL THE INCOMPARABLE STRAIN IN THE DEMOCRATIC

EXPERIMENT. I ALSO HAVE COME TO KNOW THAT THESE TIMES THAT WE LIVE

IN, PLACE US IN ABUNDANT MOMENTS, FULL OF LONGING HEARTS, AND

HURTING HUNGERS .... I HAVE LEARNED THAT HUMANKIND'S GREATEST ENEMY IS HUNGER ... NOT MERELY THE HUNGER FOR THE MONEY OR THE FOOD, THERE IS EQUAL HUNGER FOR SECURITY, UNDERSTANDING, EXPRESSION, FREEDOM, FAIRNESS, IDENTITY, BELONGING, INTEGRITY, EQUITY, COURAGE, EQUALITY, KNOWLEDGE, JUSTICE, HISTORY AND LOVE.

OUR WORK MUST BE ABOUT THE LANGUAGE OF HEARTS, THE FULFILLING OF EMOTIONS, TURNING POINTS OF THE SOUL, THE MAKING OF NEW QUILTS OF HOPE. THE FUTURE' S PHOTOGRAPH IS HERE AND PRESENT NOW.

WE HAVE THE WINGS TO VENTURE INTO THE WHY AND HOW OF THINGS THAT CAN MAKE US WHOLE!

WITHIN US IS THE COURAGE TO WALK THROUGH TIMID DREAMS. HOW CAN WE DO THIS?

"WHEN WE THINK MORE THAN OTHERS THINK IS WISE WHEN WE RISK MORE THAN OTHERS THINK IS SAFE WHEN WE DREAM MORE THAN OTHERS THINK IS PRACTICAL AND WHEN WE EXPECT MORE THAN OTHERS THINK IS POSSIBLE" OUR CUPS OF TENDERNESS WILL MEND AND GIVE GOOD CHEER FROM THE "BURDENS THAT CRUSH."

"TO REALLY LIVE MEANS NEEDING OTHER PEOPLE" AND "WHAT EVER MEANS LOVE CAN CONQUER HATE" (L. THOMAS) AND DESPAIRING. I DEEPLY BELIEVE THAT THE MANY CHALLENGE OF THIS DAY REQUIRES OF EACH OF US TO STEP OFF THE EDGE OF OUR ZIP-CODES, AND GO THERE, WHERE HEROIC PROMISE WAITS TO GRASP US IN THE "JAWS OF A CLOUDS" AIR. YOU AND I ARE THIS DAYS CATCHERS OF DREAMS, ITS DRUM MAJORS, ITS VILLAGE KEEPERS.

THERE IS AN URGENT CALL FOR US TO BECOME PROACTIVE AGENTS IN FEEDING THE MANY SUCKING HUNGERS THAT AFFLICT US. AS I HAVE BECOME ALERTED TO THE SOUNDS OF THIS GENERATION'S HUNGERS I HAVE LEARNED THAT BEYOND THE HUNGER FOR FOOD, THAT THERE IS THE HUNGERED DESIRE OF ALL HUNGERS, JUST TO BE DO-CARING AND FORGIVING IN THE STRUGGLE OF LIFE ITSELF. EMILY DICKENSON HAS SAID "IF I COULD JUST STOP ONE HEART FROM BREAKING, IF I COULD JUST COOL ONE ACHING PAIN, IF I COULD PLACE ONE FAINTING ROBIN BACK INTO ITS NEST AGAIN, THEN MY LIVING WOULD NOT BE IN VAIN".

THE MISSISSIPPI POET, MARGARET WALKER, SPEAKS ELEGANTLY IN HER WORKS "FOR MY PEOPLE" WHEN SHE INSTRUCTS US TOWARDS A NEW WILL FOR THESE ALL ALERTING MOMENTS; TOWARDS A NEW AND CONSUMMATING MARRIAGE OF CONSEQUENCE FOR THE HUNGERS STILL LEFT UNMET, OF THE MARTYRED, BARTERED, HUNGERED AND SLAUGHTERED. IT IS A POEM TO THE GREATER

DREAMS OF EVERYDAY PEOPLE JUST LIKE US WHO HUNGER FOR DREAMS, PASSIONS AND MEALS WHICH CONTRIBUTE TO THE PROCESS OF HEALING, BECAUSE THEIR PRESENT MEAL WILL NOT ALLOW THEM TO START THE GREATER QUEST. ITS A POEM FOR ALL THE PEOPLE, FOR ALL THE SONGS.

"FOR MY PEOPLE STANDING, STARING, TRYING TO FASHION A BETTER WAY FROM CONFUSION, FROM HYPOCRISY AND MISUNDERSTANDINGS, TRYING TO FASHION A WORLD THAT WILL HOLD ALL THE PEOPLE, ALL THE FACES, ALL THE ADAMS AND EVES AND THEIR COUNTLESS GENERATIONS; LET A NEW EARTH RISE. LET ANOTHER WORLD BE BORN," LET ANOTHER PEACE OF FINAL CLEANSING BE WRITTEN IN THE HEART OF THE SKY. "LET A SECOND GENERATION FULL OF COURAGE ISSUE FORTH; LET A PEOPLE LOVING FREEDOM COME TO GROWTH. LET A BEAUTY FULL OF HEALING AND A STRENGTH OF FINAL CLENCHING BE PULSING IN OUR SPIRITS AND OUR BLOOD. LET THE MARTIAL SONGS BE WRITTEN, LET THE DIRGES DISAPPEAR," LET A NEW HUMANKIND BE BORN, LOCKED IN HAND, HEART, HEAD AND SERVICE; LET THEM NOW "RISE AND TAKE CONTROL".

ENOUGH OF THE NONSENSE THAT CELEBRATES THE MIS-ORNATE SNIPINGS AND CYNICAL HAWKINGS OF HATE, DISTANCE AND FEAR AMONGST US. THE IMPALING NOTIONS AND DAYS OF ONE AGENDA, ONE GENDER, ONE EXCELLENCE, ONE CULTURE, ONE FACE, ONE RACE, BEYOND THE HUMAN-KIND, AND WILL HAS NOT FREED NOR SECURED US. THE INTERRUPTING CANNONS OF ONE RACE, ONE PLACE, ONE INTELLIGENCE, ONE BELIEF AND ONE FAITH IS SIMPLY REFUSED BY THE MULTIPLICITY OF DOCUMENTED AND COMPLEX INTELLIGENCE ILLUMINATING THIS PLANETS FIXINGS OR POSSIBILITIES.

I FIRMLY BELIEVE THAT SOMEWHERE IN THE DISTANCE SEEKING FULFILLMENT WITHIN EACH OF US, THAT SOME-ONE AND SOME-THINGS, PROFOUNDLY MORE SECURING AND PERFECTING, IS WATCHING US OUT OF THIS CROWN FORTHORNS AND WILL RAISE THE NAILS FROM OUR HANDS AND WE WILL LIFT THE CROSS. COURAGE, CHARACTER, AND GREATER SENSE OF OUR QUEST IS THE CRITICAL FOUNDATION FOR THE RESTORATION OF THE ETERNAL SEEDS FOR HUMAN GOODNESS. IT IS THE HURTING OF LOVE AND DREAMS THAT KEEP CREATIVITY IN ITS QUIVERED SLUMBER, WHICH KEEPS OUR CHILDREN AWAKE IN LONG NIGHTS SPILLED ON THE PROMISE OF DAYS THAT CALLS TO US TO TASK.

WE ALL MUST EVER CONSPIRE TO BREAK THE QUARRELS THAT KEEP THE VILLAGE UNFIT. THIS IS THE IMPERATIVE OF THESE TIMES.

WE ARE AT A PLACE WHICH ARTICULATES FORCEFULLY AND CLEARLY WITHOUT ORNAMENTATION, A CLEAR AND PRESENT CALL TO US, TO COME TOGETHER TO MEDIATE THE TERRIFYING DIMINISHMENT OF OUR POSSIBILITIES .

"WE ARE CALLED TO THE RIVERSIDE."

THE FORERUNNERS OF ALL OF OUR DREAMS ARE MEMORY AND HOPE, THOUGH SOMETIMES UNCOMFORTABLE, THEY BELONG TOGETHER AND IT IS THROUGH THEM THAT WE EVOLVE TOWARDS INSTINCTS OF PROGRESS. WE HAVE KNOWN JUNGLE FEVER AND IT HAS TAUGHT US WELL . THAT WE MUST BECOME MORE FAITHFUL

MESSENGERS OF FAITH AND HOPE'S POSSIBILITIES, AS THEY ANNOUNCE OUR FIDELITY, AS THE COLD AND THE SNOW ANNOUNCE THE SPRING BEFORE THE COMING HARVEST. OUR ANSWERS MUST BE MORE THAN IN YOUR FACE ADJUSTMENTS AND SOUND BITES. OUR POTENTIAL IS TO BECOME GREATER BENCHMARKS FOR THE AMERICA CIVILIZATION THAT HAS NOT BEEN YET . EACH OF US ARE URGED TO:

"SPEAK TO HUMANKIND TODAY
COME TO ME
HERE BESIDE THE RIVER
PLANT YOUR SELF BESIDE THE RIVER
EACH OF YOU, DESCENDANT OF SOME PASSED
ON TRAVELER, HAS BEEN PAID FOR"
(Maya Angelou)

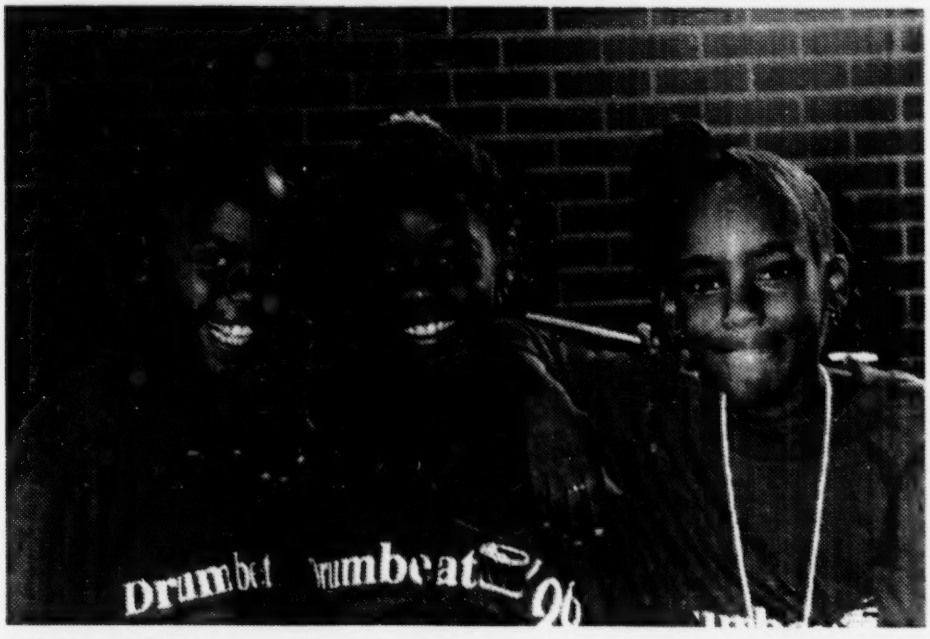
A GREAT DESTINY OF HUMAN KIND IS TO FULLY ACTIVATE ITS HUMANITY; TO MAKE A POSITIVE DIFFERENCE IN ITS LIVING HERE ON EARTH. "IT IS TO NEVER GO GENTLY INTO THE DEEP GOOD NIGHT!" IT IS TO "RAGE AGAINST THE DYING OF THE LIGHT."

EACH ASPECT OF OUR LIVING IS ONLY AS GOOD AS OUR RENEWING PATIENCE AND COMMITMENT TO ALL OF CIVILIZATION, AND THE NURTURING INVESTMENTS WHICH INCORPORATES THE WISDOM AND EXPERIENCES OF THE AGES INTO IT, FOR ALL OF US.

FINALLY, WE MUST IMAGE OUR TIME HERE AS A PLACE OF BETTERMENT FOR ALL OF US PAST ALL THE ZIP-CODES WHICH CONSPIRE TO DISTANCE US.....

"WOMEN, CHILDREN, MEN
TAKE IT INTO THE PALM OF YOUR HANDS,
MOLD IT INTO THE SHAPE OF YOUR MOST
PRIVATE NEED. SCULPT IT INTO
THE IMAGE OF YOUR MOST PUBLIC SELF.
LIFT UP YOUR HEARTS
EACH NEW HOUR HOLDS NEW CHANCES
FOR A NEW BEGINNING."
(Maya Angelou)

GIVE DREAMS! WHICH CARE FOR THE COMPASS OF THE SOUL.



Students from Jones St. Public

MISSISSIPPI CONFERENCE ON ARTS EDUCATION

Drumbeat '96

QUESTIONNAIRE RESULTS

1. Gender

GENDER			
MALE		FEMALE	
12	15%	68	85%

2. Do you have children

HAVE CHILDREN			
NO		YES	
24	30%	55	70%

3. Circle ONE source that best describes the development of your personal interest in the arts:

PERSONAL INTEREST IN THE ARTS		
SOURCE	NUMBER	%
School related experiences in arts	48	60%
Attendance at public art diplays/performances	8	10%
Arts/crafts hobbies	7	9%
Parental influence	4	5%
Professional experience	2	3%
Professional instruction	4	5%
Other	7	9%

4. Circle ONE item that BEST describes your organizational affiliation

ORGANIZATIONAL AFFILIATION		
ORGANIZATIONS	NUMBER	%
Arts agency	4	5%
Elementary school	24	31%
Secondary school	19	24%
College/university	17	22%
District office	4	5%
Museum/gallery	4	5%
Association	1	1%
Artist	1	1%
Other	4	5%

5. Circle ONE item that BEST describes your level of responsibility in arts education (if applicable)

LEVEL OF RESPONSIBILITY IN ARTS EDUCATION		
LEVEL	NUMBER	%
President/Director	5	6%
Superintendent	2	3%
Principal	0	0%
Assistant Principal	0	0%
Department Head	8	10%
Teacher	55	70%
Parent	1	1%
Artist	4	5%
Student	1	1%
Museum	1	1%
Other	2	3%

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MISSISSIPPI CONFERENCE ON ARTS EDUCATION

Drumbeat '96

QUESTIONNAIRE RESULTS

6. How many years have you been involved in arts education? MEAN = 16.84

7. Indicate the extent to which you make decisions regarding the arts policy at the following levels by placing an "X" in the relevant box

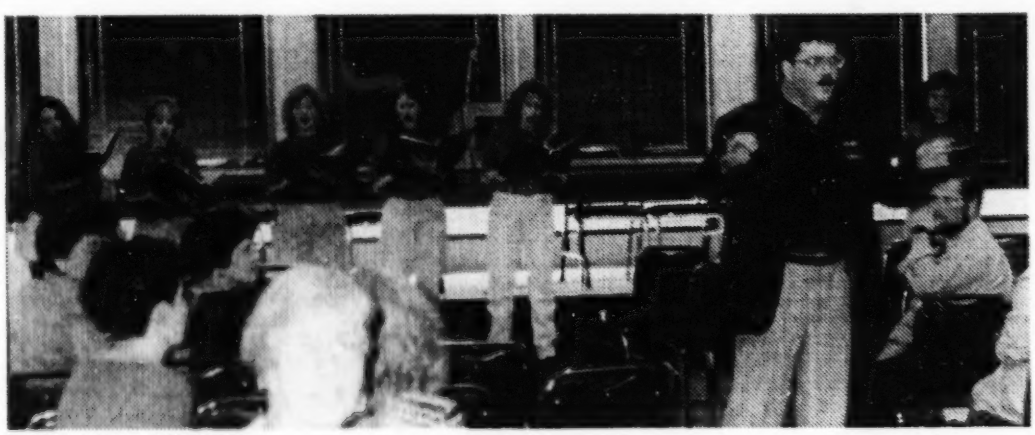
EXTENT OF INFLUENCE IN ARTS DECISION-MAKING AT VARIOUS LEVELS (4 POINT SCALE)					
CATEGORY	Great	Moderate	Small	None	MEANS
State	3	15	22	32	1.85
District	8	22	24	20	2.24
Local School	27	30	8	9	3.01
Classroom	57	7	5	4	3.60
Other_____	7	4	0	2	3.23

8. Indicate the categories of arts for which your school district arts coordinator(s) or curriculum specialist(s) has responsibility

DISTRICT HAS ARTS COORDINATOR / SPECIALIST		
CATEGORY	Yes	%
Dance	23	37%
Drama/Theatre	29	45%
Music	40	61%
Visual Arts	35	54%
Other_____	5	28%

9. Indicate the importance of education in the arts relative to other academic subjects by placing an "X" in the relevant box

IMPORTANCE OF ARTS SUBJECTS AS COMPARED TO CORE SUBJECTS (5 POINT SCALE)						
CATEGORY	Essential	Somewhat Important	Don't Know	Somewhat Unimportant	Unimportant	MEANS
Dance	33	12	10	7	11	3.67
Dance/Theatre	40	16	5	6	6	4.07
Music	47	19	3	5	2	4.37
Visual Arts	48	15	4	4	3	4.37
Other_____	4	3	3	0	4	3.23



Tim Koch, professor, USM Choral

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Drumbeat '96

QUESTIONNAIRE RESULTS

10. At your level of responsibility, to what extent will implementation of the new arts education policy require in the following areas (Resources and Courses) to change. (Indicate the most applicable box for each area by placing an "X" in the relevant box.)

CHANGES REQUIRED FOR IMPLEMENTATION OF NEW ARTS POLICY (5 POINT SCALE)						
AREA	Some Decrease	No Change	Some Increase	Moderate Increase	Much Increase	MEANS
RESOURCES	###	###	###	###	###	###
Instruction Time	4	22	14	11	17	3.22
Arts Teacher Budget	0	16	11	12	30	3.81
Supplies/Equipment budget	0	17	11	14	27	3.74
Classroom Space	2	27	7	9	23	3.35
No. of Certif. arts staff	1	20	12	11	25	3.57
Staff development	1	14	13	11	30	3.80
Enrollment	1	28	7	10	20	3.30
Assessment Programs	2	15	17	17	18	3.49
Use of museums, galleries performance centers, etc.	1	16	16	13	24	3.61
COURSES	###	###	###	###	###	###
Dance	0	18	9	8	31	3.79
Drama/Theatre	0	18	9	9	25	3.67
Music	0	21	15	12	15	3.33
Visual arts	0	6	1	1	1	2.67
Other_____	0	6	1	1	1	2.67

11. Circle your school district's level of accreditation assigned by the Commission on School Accreditation for this school year (1995-96).

DISTRICT ACCREDITATION LEVEL (5 POINT SCALE)						
ACCRED. LEVEL	Excellent	Advanced	Successful	Warned	Probation	MEAN
	9	13	24	1	1	3.62

12. Please rate the following speakers from the *"Drumbeat '96"* Conference. (5 = inspirational, 3 = interesting, 1 = disappointing)

SPEAKER RATINGS (5-POINT SCALE)	
MEAN SPEAKER RATING	4.00

13. Three issues have been identified as important for this conference. Check your agreement/disagreement with how well each of these issues was covered at the conference?

Issue 1 - Bridging the Gap between Schools and Universities

CONFERENCE COVERAGE OF BRIDGING THE GAP BETWEEN SCHOOLS AND UNIVERSITIES (5-POINT SCALE)						
Category	Strongly Agree	Somewhat Agree	Neutral	Somewhat Disagree	Strongly Disagree	MEANS
Conceptually clear	22	35	13	2	3	3.95
New ideas	28	27	12	7	3	3.91
Thought-provoking	33	28	13	1	1	4.20
Relevant	38	25	8	2	1	4.31

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MISSISSIPPI CONFERENCE ON ARTS EDUCATION

Drumbeat '96

QUESTIONNAIRE RESULTS

Issue 2 - How public policy impacts arts education.

CONFERENCE COVERAGE OF PUBLIC POLICY IMPACTING ARTS EDUCATION (5 POINT SCALE)						
Category	Strongly Agree	Somewhat Agree	Neutral	Somewhat Disagree	Strongly Disagree	MEANS
Conceptually clear	42	21	4	0	1	4.52
New ideas	31	22	11	4	0	4.18
Thought-provoking	40	23	5	0	1	4.64
Relevant	45	15	5	0	1	4.56

Issue 3 - How to build state-wide alliances among various arts education groups

CONFERENCE COVERAGE OF BUILDING STATE-WIDE ALLIANCES (5 POINT SCALE)						
Category	Strongly Agree	Somewhat Agree	Neutral	Somewhat Disagree	Strongly Disagree	MEANS
Conceptually clear	28	27	11	2	0	4.19
New ideas	23	28	13	3	1	4.02
Thought-provoking	30	26	13	0	0	4.25
Relevant	36	23	7	1	0	4.40

14. How aware were you of the National Standards for Arts Education before and after the conference?

NATIONAL STANDARDS FOR ARTS EDUCATION			
KNEW ABOUT STANDARDS			
BEFORE CONFERENCE	AFTER CONFERENCE	Number	%
No	No	2	3%
No	Yes	11	14%
Yes	Yes	64	83%

15. How aware were you of Mississippi's specific expectations for implementation of the new arts educational policy before and after the conference?

MISSISSIPPI'S EXPECTATIONS FOR IMPLEMENTATION			
KNEW ABOUT STANDARDS			
BEFORE CONFERENCE	AFTER CONFERENCE	Number	%
No	No	5	6%
No	Yes	11	14%
Yes	Yes	61	79%

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The Questionnaire

by Darlean J. Morris

This questionnaire was presented to all registrants in their package for *Drumbeat '96*. Respondents were advised that responding to the questionnaire was voluntary and anonymous. Out of 122 registrants at *Drumbeat '96*, there were 81 respondents. It was designed to obtain information concerning the personal, demographic and professional status of the respondent, conference factors including speaker quality and coverage of the issues of the conference and knowledge of national and state policies on arts education as a result of the conference. Some of these questions were adapted from the Survey forms, *Arts Education in Public Elementary and Secondary Schools, Statistical Analysis Report*, October, 1995.The questionnaire was also designed to evaluate system readiness for implementation of the arts policy based on the Arts Standards Implementation Task Force Recommendations published in *Perspectives on Implementation*, 1994.

The three main issues presented at the conference, were 1) bridging the gap between schools and universities, 2) the impact of public policy on arts education, and 3) the building of statewide alliances among various arts education groups. Respondents were asked to rate the coverage of each issue on four items: conceptually clear, new ideas, thought provoking, and relevant using five-point, Likert-type scales ranging from strongly agree to strongly disagree. The mean average for Issue 1) bridging the gap, was 4.09; for Issue 2) impact of public policy was 4.48; and the mean average for Issue 3) building of state-wide alliances, was 4.22. These results show very high ratings for addressing the three identified issues presented to help improve arts education in public schools. The respondents were asked to rate the eleven speakers who addressed these three conference issues, on a five-point, Likert-type scale ranging from inspirational to disappointing. The mean rate across the eleven speakers was a very high 4.0.

Respondent knowledge of the national and state policies on arts education was evaluated by a set of four items that asked if they were aware of these two policies before and after the conference. Eighty-three percent of the respondents knew about the National Standards for Arts Education before they attended the conference and 14 percent found out about the National Standards for Arts Education by the time they left the conference. Again, when the respondents were asked about the Mississippi new arts policy, 79 percent knew about it before the conference and 14 percent learned it at the conference.

The personal, demographic, and professional status questions were designed to obtain information the respondent's sense of influence on decision-making, the respondent's attitude about the value of arts education, and the readiness of the system for implementation of the national and state arts policy.

The majority of respondents (70 percent) were teachers; 85 percent were female with children of their own. Of them, 60 percent believed that school-related experiences in arts best described the development of their own personal interest in the arts. The mean for the number of years in education was 16.84 years, indicating a very experienced group of educators. Most felt that the local school and classroom were the levels where they could best make decisions regarding arts policy. This is an important result for directing both staff development and the planning of implementation of the new arts policy.

Questions dealing with system readiness for implementation indicated that only 37 percent of the respondents' districts had an arts coordinator or arts specialist for dance. Music had the majority of specialists at 61 percent. This is an important result which indicated the need for improving certification for more arts specialists. When asked to rank the importance of arts subjects, specifically dance, drama, music and visual arts relative to other core academic subjects,the mean for dance was a lower 3.67 compared to the other three arts courses; the mean for drama was 4.07, and for music and visual arts, 4.47. This result could be interpreted that more emphasis could be put on Both dance and drama courses by educators when implementing the new arts policy.

The questionnaire sought to obtain further levels of change in various areas which are required for implementation of arts standards in local school systems identified by the Arts Standards Implementation Task Force in the publication, *Perspectives on Implementation*, 1994. All the items were rated on a Likert-type five-point scales ranging from "some decrease" to "much increase". The means obtained from this section of the questionnaire reflected a high need for change in the identified areas of both Resources and Courses. Staff development (mean 3.80) and arts teacher budget (mean 3.81) areas ranked the highest in need for change in the Resource area and Dance (mean 3.79) ranked the highest for needed change in the Courses area. The Task Force recommended adequate professional development, "teachers now responsible for arts instruction will need continuing support to expand their knowledge and help them teach to the Standards"(*Perspectives on Implementation*, 1994).

The last indicator of system readiness was the five-point, Likert-type item asking for the respondent's school district's level of accreditation assigned by the Commission on School Accreditation for this school year. This question was asked for two purposes: first for an indication of the respondent's awareness of the Commission on School Accreditation and second to discover the respondent's knowledge of their own school district's status. There were only 51 valid cases responding to this question indicating that more knowledge about this commission and its accreditation standards could be necessary for implementation of policy.

Drumbeat '96 Questionnaire provides an examination of educational system readiness for implementation of new arts policy. The results derived from the frequencies of the respondents data indicate that there is a need for the examination of the process of implementation of the new arts policy. In this examination, the results indicate that a focus on funding, staff development, teacher preparation, and commitment through perceived levels of influence could help educators prepare for the planning of the implementation of the state's new arts curriculum framework utilizing the National Standards as a foundational guide.

Drumbeat Opening, USM Drum Corps

Recommendations from Conference Participants

The *Drumbeat '96* Conference examined university and public school involvement in improving arts education, arts education public policy, and building local and state alliances. Keynote speakers and participants alike addressed these issues. Participants were organized into four discussion groups of between 10 and 15 people who responded to three related questions. Their comments were transformed into the summative conference recommendations listed below. While editing the group reports, every attempt was made to maintain the content of the participants' comments.

The order of presentation for this section will be to first list each question to be followed by selected recommendations. A fourth section will list general concerns and perceptions.

We hope the insights produced in these recommendations will help improve and enhance arts education in your classroom, school, district, university, and in the state of Mississippi.

Dr. Thomas M. Brewer, Director *Drumbeat '96*

Question 1: How can schools and universities work together to improve the quality of arts education?

Higher Education

Keep curriculum in higher education practical and up-to-date.

Create the programs in higher education to train dance and theatre specialists.

Classroom teachers and specialists have input into higher education curriculum.

Define better what the curriculum would be for all arts specialists.

Research base for arts. Dissemination and access to primary documents.

Partnerships–University

University/college students, and staff work in public schools.

Public schools and universities pay graduate assistants or teaching assistants to work in schools.

Public schools can help develop research agenda and cooperate with university research projects.

Cooperative/voluntary teaching in schools without teachers could advocate arts education in communities.

Partnerships could provide training for grant writing.

Visits by college arts faculty to public school arts classes could be very useful.

Universities could collaborate with local arts organizations and schools to provide arts experiences.

Use university as resource people for program development and demonstration.

University, could host festivals, co-creative projects, master classes workshops, to make economically feasible.

Universities could make resources available and accessible. Develop resource for "artists" and arts educators in the local area.

Partnerships with university to use gallery space and expand audience.

Reciprocity, between K-12 and higher education institutions.

Dynamic tension with arts faculty involvement, recruitment, teacher education, evaluation.

A committee of qualified teachers and administrators could be formed for each discipline to assist fine arts coordinator.

University faculties should work with public school districts to provide real professional growth experiences to enhance skill of both regular classroom teachers and art specialists through providing on-going quality staff development experiences within school districts.

Opportunities should be provided for public school students to attend college arts productions, concerts, etc.

Arts professors and arts students could come to public schools to interact with students concerning performing arts occupation requirements.

College arts groups could take performances to schools in rural areas to expose students to quality arts experiences.

Instruction

The word education is a key word, not just exposure, but how do we improve education? Hands-on experience, which includes the student in the schools in the dynamism of the arts process?

Be inclusive in the teaching. Keep looking to the diverseness of our culture:

> We are all ethnic and represent an ethnic group. So be more inclusive of the content of the subject matter.
>
> University credit for high school Carnegie units. For example, the MYDT, Mississippi Youth Dance Theatre at USM.
>
> Grants, projects for presentations, and performances.
>
> College spearheading projects like speaking engagements, performances, lectures, demonstrations.
>
> Invitations for school groups to get involved on campus with special programs and presentations.
>
> Improve upon the college and university requirements for future teachers to be more involved, dynamic learning in the arts while attending college.
>
> Would not be a need for the state to have summer art institutes for teachers (i.e. LITA,) if the universities could provide more education in the arts for educators.

Teacher Education

Teacher education programs address arts integration in the curriculum.

Look at sequenced internships as field experiences.

Provide in-service for classroom teachers with arts instruction.

Division of time of study between methods and art form (discipline).

If there's an art (any discipline) program, let majors go out either as a part of practice teaching or problems course.

Complete thesis or creative project in school site—ties in assessment and research. Creates authentic assessment for university and public school students.

Create new places for Creative presentations". Real world applications.

Need educational degree programs in all fine arts areas as well as certification in theatre and dance.

Awareness of classroom curricula in an across discipline above and below your curriculum level. Read and consider full curricula plan. Meet with other teachers in schools and observe. Supply teachers who are educated as teachers and participants in the arts. Vacancies going unfilled in schools.

The level of training for arts specialists as well as the current training programs for regular classroom teachers who oftentimes have the responsibility for teaching the arts in self-contained classrooms is not adequate. Schools and college should work to bring uniformity among various college training programs in both courses and content.

Universities and colleges to "gear up" for teacher shortage.

Can the requirement for arts education in elementary schools be met more effectively with arts specialists in elementary schools?

Staff Development

Higher education work with public school teachers in staff development.

Universities sponsor staff development for public school teachers (collaborations).

Universities offer staff development for districts without arts specialists.

(Continuing Education Units: CEUs)

Districts need to be flexible on CEUs.

Use staff development time to develop relationships in and out of schools.

LITA (Leadership Institute for Teachers of the Arts)

To provide joint C.E.U. workshops for teachers in the state.

Arts education staff development for school administrators should be required.

Meetings with all those teaching: art, music theatre, dance, Introduction to Fine Arts (new to curricula).

Consortium for professional development of inservice teachers.

Question 2: How does public policy from the national, state, and local school levels impact the quality of arts education?

Purpose

Public policy is comprised of laws, policies, rules, and regulations which determine requirements for offerings, graduation requirements, certification requirements, funding, etc. Public policy determines not only the quality of arts education, but also whether or not it exists in the public schools.

Arts Standards

We should know the arts standards well before we adopt a strong position for or against them.

National policy helps to make our case locally.

National standards can sometimes intimidate or stifle local programs by making it hard to live up to.

Instead of adopting national standards, ADAPT.

People in place in State Department of Education should have bearing in organizing those burdened with classroom responsibilities.

Be more specific in policy language.

Allow flex time for whole policy to be implemented.

Accreditation requirements for universities now recommend outreach to communities.

University students should be able to articulate the standards and faculties teach to the standards.

Professional organization can work with college students to learn about the standards.

NCATE guideline has now incorporated standards as policy.

Certification

As more theatre and dance programs are developed in Mississippi schools, it is likely that certification programs for teachers in theatre and dance must be strengthened.

Certification: Produce qualified specialists.

Re-work the existing arts certification policy.

States should hire certified arts specialists. Is it reasonable to ask classroom teachers to teach the arts as well as all other things they teach? Be more careful about hiring those with degrees in the field which they are teaching.

Alternative schools should have arts education programs with trained specialists including arts therapists and expressive arts personnel.

Does the new accreditation standard require every classroom teacher to teach arts education and, if so, would training be adequate to enable regular classroom teacher to integrate arts instruction to other subjects?

Improve alternative certification requirements.

Transitional certification process for professionals in the arts who want to teach K-12.

Curriculum

We can use new curricula as tools to validate what we already do.

Choose relevant issues to teach and promote.

Seek to promote arts experiences for 8-12 to "awaken" arts awareness.

Use graduation requirements as tools to make arts education relevant and accessible.

Expand university vision of what should be taught in public school.

Interactive classroom using internet. K-12 and higher education will affect curriculum in both areas should include

K-12	Higher Education
teachers	professors
specialists	chairs
principals	deans
parents	IHL Board
superintendents	provost/academic officer
school board	president/chancellor

Funding

The primary public policy issue is adequate funding. Since in Mississippi the legislature provides $.50 to $.75 out of every dollar spent in the average school district, the importance of providing support for quality arts education from the Mississippi Legislature is most important.

Lobbying activities should include working to restore the traditional share of the general fund to public districts, working toward employing arts specialists in every school, and developing the vision of the legislature to include quality arts education as a necessary component of quality public education.

Mandate with funding for arts education. Issues of facilities, space, and teacher/student ratio.

Funding for adequate instruction of all disciplines.

Flexibility for smaller schools with less resources.

Need money at local level.

Will support supplies and materials be available in all local school districts?

Support for funding: grants, state money.

State support for funding (e.g., Special Ed).

University support in assisting state/local administration to get arts education classes.

Cut the red tape, more time to pursue alliances and grant money.

Since there is little state support and almost no funding for quality arts education in Mississippi, the need to lobby the legislature is critical.

Policy

Cannot have more than regular classroom enrollments of 25 students.

Policy influence (administrators, legislator(s) of district).

Will local school and district leadership support arts education since support of local leadership is necessary for its success?

School Boards

School board needs to be educated so you can get to the national standards eventually. Produce public relations material to educate policy matters.

Staff development to tell administrators what is needed; devise your own plan.

State

State Department of Education should bring people together.

State Department of Education hosts workshops to bring arts groups together.

Arts coordinators in each district, funded by the state like the "tech prep" coordinator. We want a Bitzey Moore in every county.

John Paul Batiste and Scinthya Edwards

Question 3: How can statewide alliances be built among the various arts education groups in the state of Mississippi?

Associations

The Mississippi Alliance for Arts Education (MAAE) should take a more active and visible leadership role.

To work with the existing arts education groups in the effort to reach consensus.

Focus for MAAE/Mississippi Arts Commission (resource information, newsletter, internet).

Arts education teacher associations can play a larger role.

Mississippi Arts Commission should keep doing what it's doing.

There is no need to reinvent the wheel. Organizations should band together under the umbrella of the Mississippi Alliance for Arts Education in order to accomplish goals.

Arts associations to have joint meetings, come together.

Identify "funded" arts councils to help with staff and operating budget for MAAE.

Community

Make higher education more porous. Convince faculty/future faculty to support community, help new teachers, performance in community.

Respect for arts in education community by other faculty and staff. Arts are not just extracurricular.

"Culture Fair" including all the arts helps community know what do.

Establish dialogue in community.

To convince and get respect from public as to the importance of the arts.

Arts educational community goal of "creating" an arts center by renovation of historic buildings.

Networking about arts education in your own community.

Communications

Create a larger understanding of arts as being more inclusive, rather than exclusive.

Cooperate with other school staff people and establish parent support.

Arts education policy begins with persuasion. Persuading the policy makers at all levels. The group focused on policy made by local policy maker (i.e. school administrators; school board members, PTA taking the suggestion of forming an Arts Committee; educating everyone as we go).

Outreach

To research and root out the people in the state who are teachers interested in arts education and who want to involve themselves in hands-on experiences with the students.

Parents

Policy influenced by PTA.

To convince and get respect from parents as to the importance of arts.

Parent contacts should be made for positive reasons.

Partnerships

Alliances by county: showcase fund-raiser, cultural festival (visual, musical, dramatic).

Get to know other people in your discipline.

"Sister schools" idea helps us get ideas.

Outreach to nonmember colleagues is needed.

Develop arts exchange with public schools. Share kids' works.

Professional interaction. What about technology (interactive)?

Public Relations

Recruiting through festivals.

Scholarship(s) = Goal for counties.

Start talking about successes in the teachers lounge.

Help communities know the value of arts in schools.

Work with media.

Have more conferences like *Drumbeat '96*.

Send letters to editor and place stories in newspaper.

Send fact sheet in follow-up materials for people to send articles to their local papers. Include statistics of impact of arts education.

Students from Jones St. Public School lining up for presentation at Drumbeat.

CONCERNS

Will graduation requirements result in all students being assigned to bands in some smaller schools or will high schools provide broad arts education experiences?

The vision of the average Mississippi legislator might be quite limited in regard to what constitutes quality arts education and, indeed, whether it is or should be an important aspect of public education. It was suggested that a coalition of arts education organizations and other organizations with an interest in arts education attempt to change the vision of legislators and particularly legislative leadership.

Public policy: funding, mandatory arts requirement, improper certification requirements for arts specialist, expectations of classroom teachers far too grand.

Shared vision of what arts can do—career, broadly educated citizens.

More specific language in state arts education policy, make surprise site visits and assessments for 1997-98 Level IV accreditation standards.

Policy needs to include flexible time. Consider balance when adding required curriculum.

Is a visit by an art faculty seen by the school arts teacher as being a recruiting effort more than an effort to be helpful?

Is the school arts teacher concerned that the visiting college teacher will make him or her "look bad" before the class?

Higher education should communicate with and listen to K-12.

Service to school districts should be equal to research and publishing in university tenure programs.

PERCEPTIONS

Teachers are perceived as break-givers, not real teachers.

Women have not been recognized or respected on the state level or in school districts in arts education supervision.

It's up to us to carry out positive policy changes.

Merging the process and the product.

Bring more visibility about the creative process; recognize its dynamic good.

Funding should not get lost for creative instructional programs.

Policy should focus on education in the classroom and not deem arts education programs as there to provide a service to the school. Make the policy serve the student.

Administrative policies should work with the teachers at the teaching level.

New professional roles should be valued—agent, advocate, conductor, curator, as well as performer.

Elevate level of respectability for all teachers of the arts.

Advocacy for the arts. Do not use the arts only for "showcase".

Recognize the professionalism of fine arts education on an equal basis with educators of other disciplines.

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